

September 1928, Vol. 11, No. 9

# The American Organist

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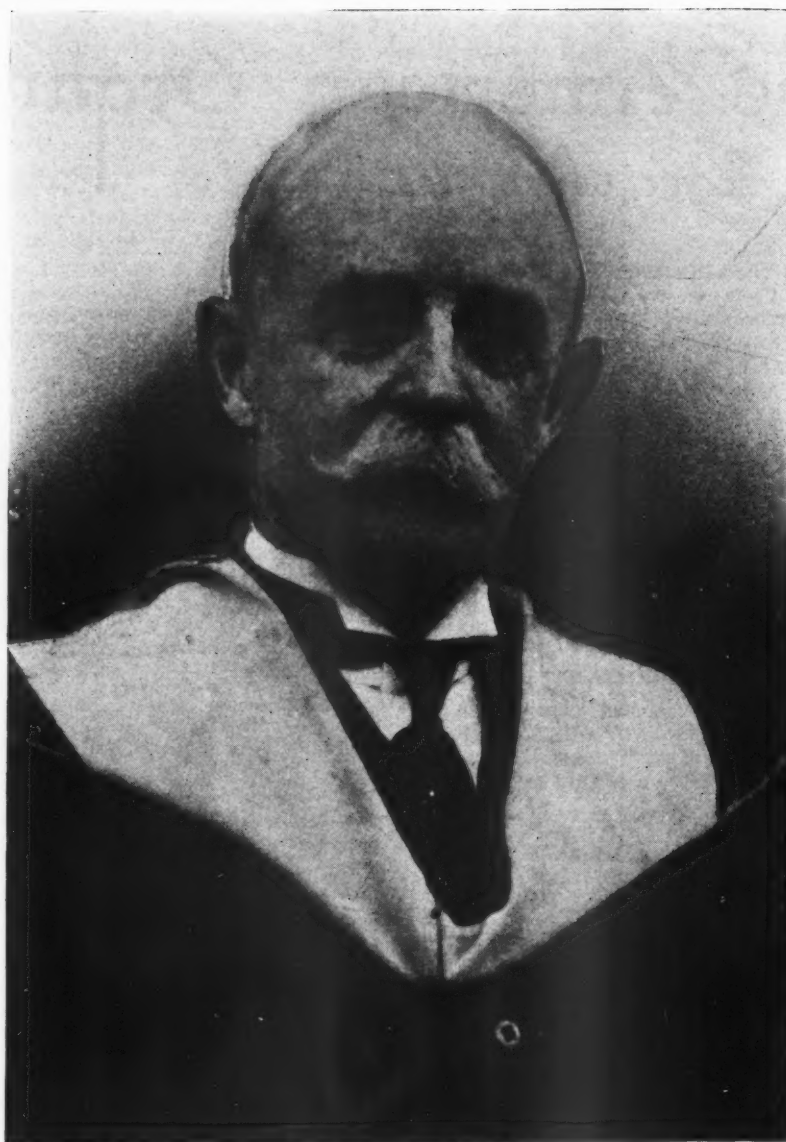
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DR. C. WHITNEY COOMBS

One of the most modest and best respected organists of New York City, a composer of nation-wide renown, who has announced his retirement from the profession. A brief sketch of his career will be found in other pages of this journal.

# The AMERICAN ORGANIST

Vol. 11

SEPTEMBER 1928

No. 9

## Editorial Reflections

### Go Get It



**P**AY THE PRICE and, as a general rule, success will be ours, no matter whether we are trying to fly from Paris to New York or play the C major scale. Nowadays there are, fortunately or otherwise, royal roads both to learning and to success. Since the advent of the camera and the photo-engraver our school books have been sugared with delightful and sometimes unfaithful illustrations of Washingtons crossing various Delawares. Since the advent of radio, high finance, science laboratories, and automatic machinery, any man who really wants to can manufacture, sell, and get rich quickly on tooth-picks, shoe-laces, salt-water taffy, or hydroplanes. There are so many people in the world with money to spend that certainly enough of them will like our chewing-gum, even if it's vile-smelling, to make a handsome living for us, providing only that we keep on telling them in the right way that our chewing-gum is delightfully made just to make life happier for them.

Now that vacations are over and the new season is driving us back to the job without hot-weather excuses for further loafing, we stand a chance of turning that evil situation to our own good if we really want to.

During the past dozen years I have been observing with increasing interest two men in particular among church or-

ganists. Within the past year both of them were appointed to new positions—meaning new choirs, new organs, larger salaries, larger opportunities. I could have agreed with them if they had decided to spend their vacations in the mountains; if any of us had reached the point of mature success these two had. Yet both of them landed in a summer school for church musicians and they weren't teaching but learning more or trying to. Had I a couple of hero-crowns tucked away somewhere in the files I'd dust them off and crown Messrs. Jacobs and Mueller.

It's an attitude. Not enough yet. There is still much to be learned. Gotta be about it.

Certainly there's a royal road. These men are destined to achieve before they are forty what Bach had to live for a century and a half after his death to attain. They won't do it by writing fugues but they will by writing on the world's calendar of good things a new era for church music. It seems to be about time for the church to go out and dig for a living, if we organists are to continue to avoid digging for ours. Congregations have vanished. The good old days when ministers were it, when their words made us quake with fear lest an angry deity come along in the night and knock us out, have changed to the brand new days when we go to Coney on Sunday and the only time we get near the church is when we pass it on the way to work Monday morning. This condition cannot be remedied by organists alone, nor by ministers alone; the process of time will work the remedy with that infinite patience that has marked every other manifestation of the

Divinity that is bossing the world. In the mean time we will be doing our best if we drive for the practical, keep the theoretical strictly to ourselves, and do what our employers tell us without grumbling about the low taste of those who feed us. The fact that they pay us money for playing for them ought to crown them in our eyes as men of unusual discrimination.

The theater world is sprucing up too. Because there is money in it we now have schools where they who want to may acquire ability to make money by playing in a theater, and that without the former danger of getting fired every three months for refusals to play jazz, based on a native inability to play the stuff. And the price is small too. Consider what a theater organist gets, and we must agree that what he pays his educators is as usual a pittance. Educators have always gotten the little end of the bargain and probably they always will.

What any of us can do to boost the organ in the theater, as in the dear old days if ever there were any, is still a question and not an answer. Mrs. Mills answered it—correctly, I think—when she staged as her organ solo her Bach to Berlin trip, wherein she began with something good (as we masterful musicians are willing to recognize it) and ended with something terrible (populace too dumb to realize it). What could a man like Mr. Crawford do? The best thing he can do under present circumstances for the good of himself, his wife, and you and me, is to keep on doing splendidly just what he has been doing. He'd get fired if he tried anything else, probably. The only ill effects of his present work come from the injury done the general countenances of that diminishing elite whose noses are more adaptable to outside influences than their minds, for their noses can still turn one direction whereas their minds can't turn anyway at all but follow slavishly the ruts worn down by the feet of a past and gone generation.

Concert organists say they are having their day, but they have to pay too dearly for it. Those who get across the ocean in airplanes have to pay too dearly for that too, while those who go down in the middle haven't been willing to pay enough and have therefore paid, at the demands of fate, more than all the rest put together.

It gets us coming or going, willy or nilly. The most comfortable thing to do, and the cheapest in the long run, is to pay as we enter and let the conductor worry about how much the trip is going to cost. We get nowhere if we count the cost too much.

And if that applies to any science, any machine, any sport, any tragedy, it applies to advertising. If we use too much advertising we are out of luck because advertising isn't a gold-brick. If we use too little advertising, we pay too big a price, for advertising doesn't fill a Roxy Theater on a Nickelodeon program; buying one wheel of an automobile won't give us a tour through the Berkshires. Our advertising is merely our estimate of our own futures and our standing in the particular realms we have chosen for our own hammers and saws.

Get the other fellow to talking, as much as possible, and sooner or later you'll get him in a hole and beat him to it. If on the other hand he happens to be a wise man who weighs his words more carefully than editorial writers have time for, we won't be able to trap him or sink him or pass him or kill him, for he'll use the power of words to gain only the ends he knows his merits entitle him to. The world sides with a man like that.

As a general rule the professional musician of the past has been such a generous sort that he has been perfectly willing to furnish the music and let the world at large have the dancing to themselves. Now and then a Paderewski comes along and that's the time the rest of us pay up. It is not certain that Paderewski had any better native genius for music than Billy Jones or Ernest Hare but it is certain that he was able and willing to work more efficiently than any other pianist of the age and that his outlook in general was so broad that he could, as he chose at the moment, be a music teacher or a statesman at the head of a nation—and in both jobs he was premier. There's nothing quite as good as standing first in line, unless we happen to be standing in the line that's waiting to be shot at sunrise; any man who wills may stand first if he wills correctly. There's no risk about making fine organ music in church, theater, or concert. It's a very simple matter of art, hard work, business methods and common sense.



# Mr. Ira Hobart Spencer

## An Account of His Career and Achievements in the Industrial World With Special Reference to His Organ-Blowing Products

By COLLABORATION



THE RAPID advancement in the field of organ blowing during the past twenty years proves an interesting subject for consideration by those interested in the organ and its accessories. This rather implies that the blower is an accessory. This may in one sense of the word be true, but the blower is a vital necessity and indispensable. The tone, expression, and interpretation of an organ is dependent upon an adequate wind supply under all demands. It is artistically important that the blower be adequate in capacity and thoroughly dependable in operation.

The Spencer Turbine Company and its immediate predecessors, the personnel of which is the same, have been closely connected with organ blowing throughout its development. In 1892 Mr. Ira H. Spencer, the late President of the Spencer Turbine Company, became interested in the subject of mechanical blowing for organs, and developed the Spencer Water Motor, which proved very successful, and at that time was a decided forward step over the former hand-pumping methods. In fact, a large number of these water motors are still in use in some of the smaller churches. The writer personally knows of a water motor installation which has given continuous and uninterrupted service for over twenty-nine years and is still operating satisfactorily.

Mr. Spencer lost his first job of organ-blowing. It was not because he was not good enough but entirely because he was too good. He rigged up an automatic water-motor to blow the organ he was supposed to be blowing with his own strong arms, and the church, finding it no longer needed a blower-boy, fired him. That gave him a start anyway, and in the right direction; soon there was a flourishing business of installing water motors in

churches free of charge, the church merely giving Mr. Spencer half of what it saved in blowing costs. Mr. Spencer's method of blowing was more economical for the churches than any other, so he made enough to call it a profit at the end of each year.

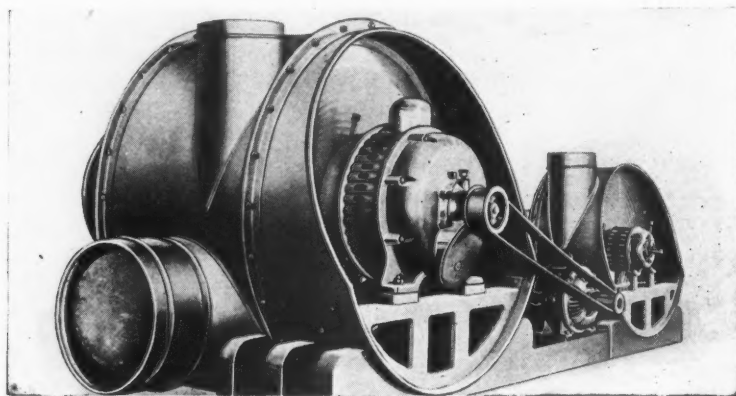
Following the water motor, there was developed the differential duplex rotary motor, and then piston blowers. These piston blowers had the advantage of being constructed of plate steel, thereby overcoming the difficulties in keeping the wood and leather feeders air tight. They were usually driven by a water or electric motor of some type, and were considered at that time one of the most advanced methods of blowing organs.

With the growing use and availability of electricity, several methods were designed for providing electric motor drives for organ blowing. Wherever the direct current was available, the feeder bellows were driven through a medium of belting, counter shafting, sprockets, etc., by motor, the speed of which was controlled by a rheostat. When alternating current was furnished, this arrangement could not be used, and it was in response to the demand for a satisfactory means for using alternating current motors that the fan blower was constructed. It might be mentioned here, however, that preceding the fan blower, several types of speed controllers were developed for using these alternating current motors on the feeder bellows. While these were in a measure successful, they had several disadvantages, and the fan blowers which were introduced soon after offered so many more advantages that the manufacture of these controllers was gradually discontinued entirely.

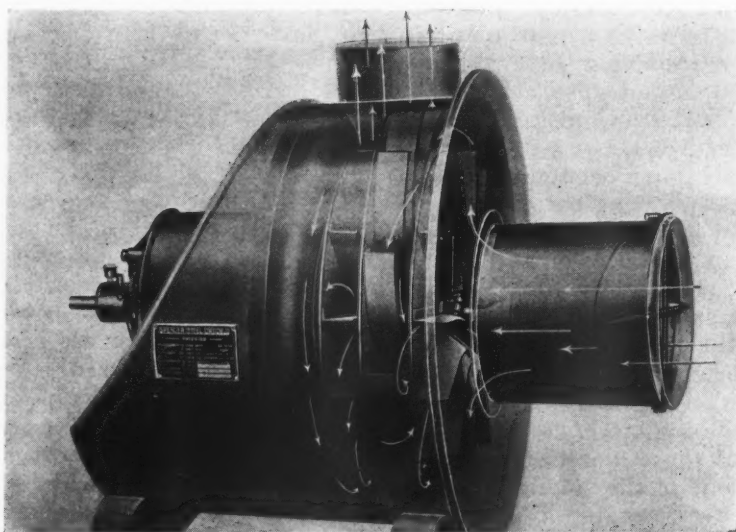
The original fan blowers were indeed very crude machines, as compared with the much improved and perfected construction used on the present-day equipment. During the course of Orgoblo de-

velopment, several different types of machines were built. The first equipment was of wood construction with laminated wood fans. Later this construction was changed to a combination wood and

specting the phantom drawing, one can readily distinguish the uniflow principle which is embodied in all machines. The advantage of this principle is that the pressure or suction developed by the cen-



40 H.P. WITH 2 H.P. STEP-UP



HOW IT WORKS

Phantom view of an Orgoblo showing the progress and direction of the wind-stream through three fans.

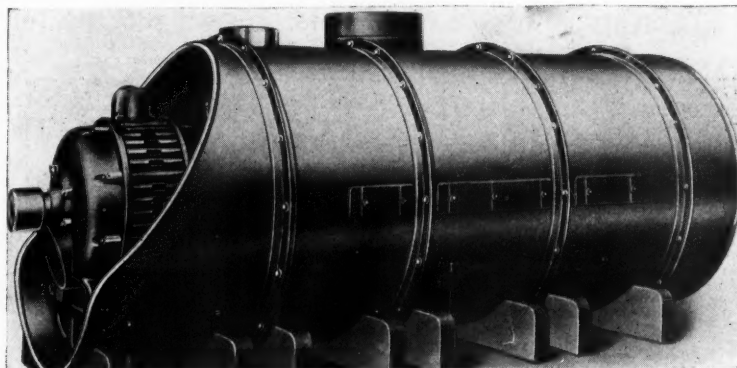
metal equipment. The next step was the all-metal machine constructed with double walls and very heavy cast iron parts. Gradual improvement and advancement continued over a long period of years until today we have the heavy sheet-steel, reinforced construction of the present Orgoblo. The high state of perfection in the organ blower of today is readily realized when one stops to consider its truly scientific design. By in-

trifugal action of the fan itself is augmented by the correct use of discharge channels and return vanes in such a manner that the efficiency of the blower is materially increased.

The Orgoblo is built in sizes ranging from small 1/6 h.p. units, suitable for harmoniums, to mammoth 75 h.p., multistage, multi-pressure machines such as may be found on some of the largest organs in the world. Because the design is so elastic,

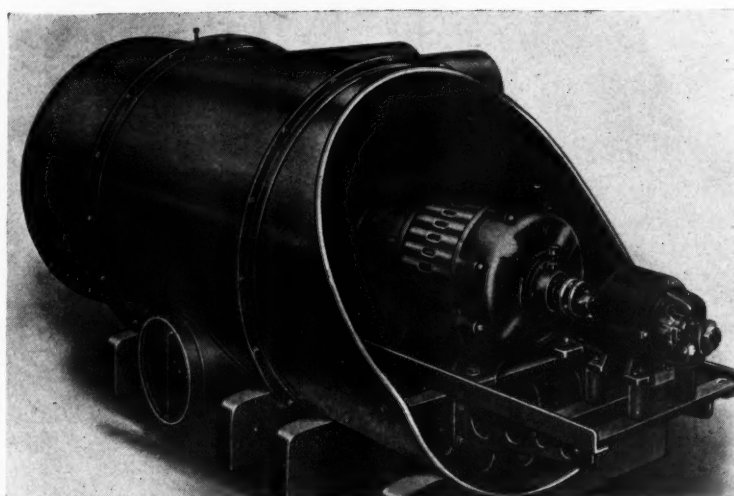
it may be readily adapted to meet any organ specification, no matter how complicated. However, the Standard Compound Orgoblo has proved so thoroughly universal in its application that it is used

Not only is the Spencer Turbine Company in the field of organ blowing, but it also manufactures two other specialties. The Spencer Central Vacuum Cleaning System, such as may be found in some of



PARAMOUNT THEATER, NEW YORK CITY

One of the two duplicate 50 h.p. Orgoblos; if one should fail momentarily for any reason, the duplicate can be turned on in an instant.



40 H.P. ORGOBLO IN THE ROXY THEATER, N. Y.

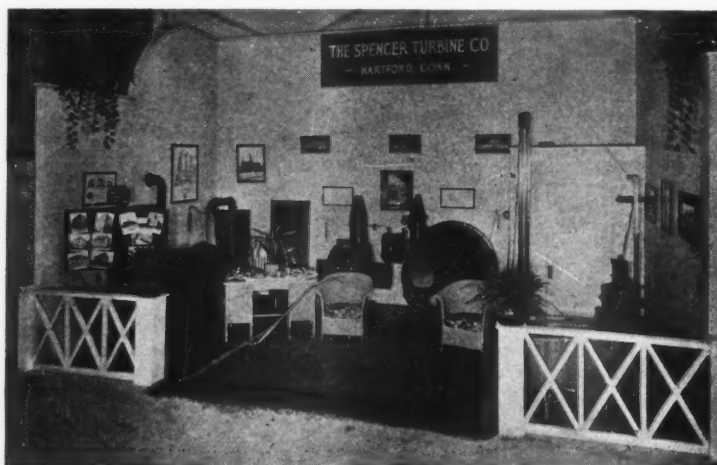
for nearly 80% of the organ requirements. Besides these standard single-pressure blowers, there are also built dual-, triple-, and quadruple-pressure outfits for organs having a large number of different wind pressures. In addition to these, several models are also found small suction outfits such as are used on some of the modern automatic player attachments, as well as combination suction and pressure machines suitable for almost any automatic organ imaginable.

the largest hotels, office buildings, hospitals, and schools in this country, has attained a very enviable reputation for efficient cleaning. The Spencer Turbo Compressor, the third of these specialties, has proved highly successful in the manufacturing field, supplying air for heat-treating furnaces, foundry cupolas, pneumatic tube systems, and the like. These compressors may be found in practically all of the large automobile plants, as well as in a great many of the other manufac-

turing establishments. The widespread and extensive experience of the Company in practically all phases of pneumatic engineering enables them to cope with any blower problem most efficiently. This experience has extended over a long period of years through practically all stages of turbine blower development.

ployed to pump a church organ. When his untimely death cut short his career in the prime of life he had built up an organization and founded it so thoroughly that it goes on after him without interruption as his hands pass from the helm.

Mr. Spencer was born in Barkhamsted, Connecticut, on June 19, 1873. Early in



ORGBOLO'S SESQUICENTENNIAL EXHIBIT

Showing the various suction and blowing devices developed by Mr. Spencer and displayed in Philadelphia at the late, famous and mismanaged national Sesqui-centennial; and thereby hangs a tale only part of which can be told.

Mr. Spencer had made an exceptionally thorough study of the subject of organ blowing in all its phases, and constant research is being carried on in order to improve the equipment. One of the greatest essentials of the organ blower is that it be quiet in operation, and Mr. Spencer recognized no obstacle in making the product the quietest machine possible to build. By using large frames, especially constructed motors, he was able to obtain electrical equipment far more quiet in operation than the usual line of so-called "general purpose" motors. When these motors are incorporated with high standard blower construction, an equipment results which may be satisfactorily placed in almost any location.

The construction of the modern Orgblo, besides being especially compact and light in weight, is in no way affected by climatic conditions or changes, thereby providing dependable and continuous operation under all conditions of heat, cold and dampness.

Mr. Spencer's interest in organ blowing began when as a young lad he was em-

life he became interested in mechanics, experimenting with water motors, air compressors, speed controllers and various types of pumps. The Spencer Water Motor was early adapted for pumping organs; a decided advancement over the former hand-pumping methods, Mr. Spencer found a ready market for these water motors, and an indication of their rugged construction is found in a large number of outfits which are still giving satisfactory service after thirty years' operation.

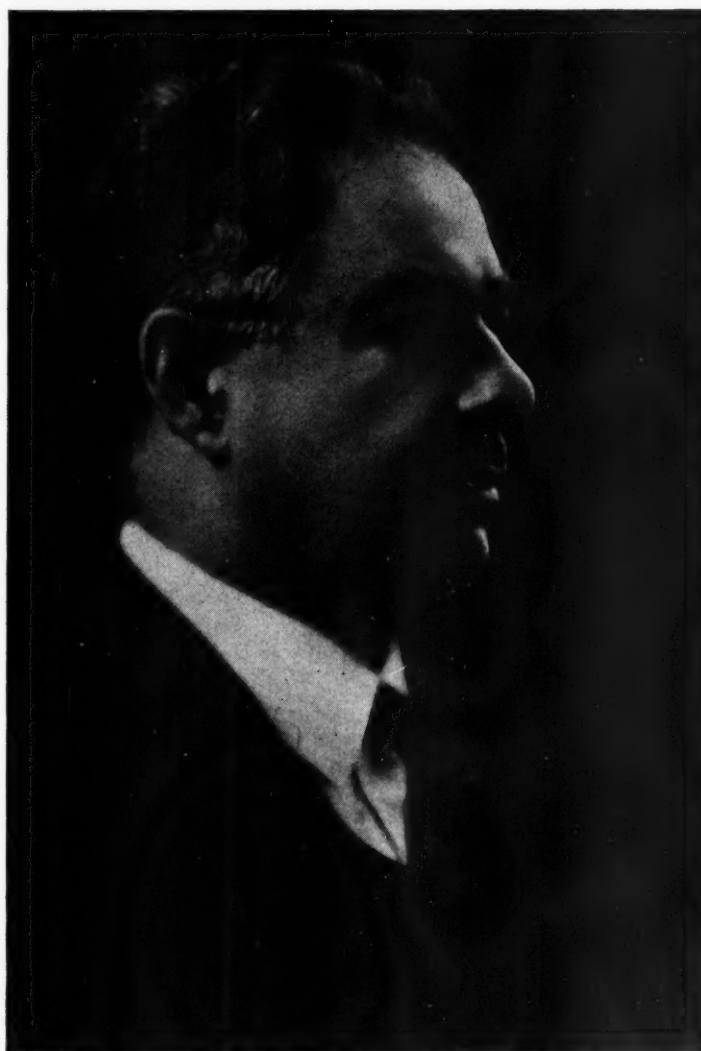
With only a common school education Mr. Spencer became an inventor of note and was recognized as one of the country's leading authorities on compressed air machinery. He held over one hundred patents covering turbo compressors, vacuum cleaning machines and organ blowers. In 1895 Mr. Spencer organized the Spencer Motor Company which was active in the construction of water motors and pumps for organ blowing. Later he was organizer and head of the Organ Power Company and the Spencer Turbine Cleaner Company, which in 1918 were



consolidated under the name of the Spencer Turbine Company, where he held the position of president until his death, April 28, 1928.

A man of gracious and pleasing personal qualities, as well as an able inventor and business man, his loss will be sorely felt by all. The numerous tributes of his friends and associates give ample proof of the high regard in which he was held by everyone. This brief review closes with a tribute by one in the organ world who knew him intimately:

"Not only was the Orgoblo a reliable machine, but Mr. Spencer himself was always ready to stand behind his machine and could always be relied upon to cooperate with the organ builders in every possible way. He was a fine specimen of the type of business man who is admired by all. Intelligent, progressive, honest, warm-hearted and charitable, he will be sorely missed not only by his family and business, but also by a wide circle of acquaintances and friends."



MR. IRA HOBART SPENCER

June 19, 1873—April 28, 1928

Whose own right arm constituted his first contribution to organ blowing, whose ingenuity developed many blowing appliances, whose management and executive ability built up to live after him an organization that carries on today as faithfully and efficiently as he did yesterday, and whose personal pleasure in doing business radiated happiness and contentment to everyone who came in contact with him. May there be an ever increasing army of workers within the organ industry imbued with that same spirit.

# Consonance and Dissonance

A Discussion of the Principles of Harmonic Dualism, by *Hugo Riemann*

Authorized Translation by S. HARRISON LOVEWELL

## V. THE PROBLEM OF THE FUNDAMENTAL IN THE MINOR CLANG



TRUST that thus far as one result of our discussion I have succeeded in proving that in order to understand the dualistic foundations of harmony, the acoustical phenomena, or harmonic series of aliquot tones, must be discarded because, in the first place, they do not provide a key for the solution of the problem of consonance, and are even an obstacle to any understanding of consonance. As for myself I may say that for a long time I was engrossed in demonstrating apparent proofs of consonance by means of acoustical phenomena. I have written much on this subject. Many of my circumstantial deductions I do not directly have to refute, but I would like to point to some of my former statements simply as evidence of the sinuosities and subterfuges one is obliged to resort to in a vain effort to convince oneself of the derivation of consonance from the harmonic series. All the way from a quondam demonstration of the generating of undertones in the ear by means of sound-waves impinging on the 'membrana basilaris', to an asserted objective existence of the undertones, and even to proofs that in spite of manifold generation of each tone of the undertone series by the tone which is actually sounding and corresponding to the cardinal numbers 2, 3, 4 and their multiples but neutralized by interference, I continued to wrestle with the problem of the derivation of consonance from the acoustical phenomena until at length I discovered a statement made by Stumpf—not wholly clear to him!—that it is useless to seek a satisfactory definition of consonance in the overtones and combination-tones.

When this cardinal principle has been unequivocally accepted, it then becomes necessary to understand definitely the part played by acoustical phenomena in

their two-fold manifestations as overtones and undertones. After realizing that overtones and combination-tones are not the immediate cause of consonance, there are times, and especially in polyphonic music, that these tones are so pronounced they must be taken into account. Let us not underrate the part they play in the matter of timbre and resonance. They are also a support in musical hearing. In polyphonic music, as said, the overtones have so effective a strength that neither can one's hearing eliminate them nor the composer ignore them when formulating rules for melody progressions. In practical composition there are times when the actual existence of the overtones is obvious, namely, when the effects of false parallels are disagreeable, and again when the third (III) of the undertone series is treated as a fundamental. Few musicians would agree with Capellen, and his ideas of radical reform in the matter of consecutive fifths and octaves, when he declares as pettifoggery the rules forbidding their use. I do not care at this time to discuss his statements; but from the attacks of others he will have to defend himself as best he can. As concerns consecutive perfect fifths and octaves between real voices, I am still a rigorist and even go so far as to forbid their use in contrary motion. Although these consecutives are not established by the overtones, the rule was promulgated because of the fact that two voices progressing diatonically in these prescribed intervals incur the danger of being mistaken for a single voice seeing that the tones of higher pitch coincide with the overtones of the lower voice and are heard as such. There exists no valid objection to the use of fifths in constructing registers on the organ, nor to octaves that are used merely to strengthen tone. Parenthetically it may be said that Capellen advocates a use of fifths to which an explanation such as I have given would not apply. Certain portions of his writing, in my estimation, go so far as to be directly antagonistic to art, and these should be earnestly protested.

On the other hand, the influence exerted by the overtones upon voice-part progressions relative to the fundamental of the minor chord is a matter of quite a different nature. My disciples justly question my authority when in my harmony text-books I say that the under-fifth of the minor chord makes the best bass-tone. And my opponents, and those who have wholly renounced my system of teaching, very trenchantly ask the question: "How comes it that you name the minor chord after its highest tone, and then call the lowest tone of the same chord the fundamental?" The answer can be quite as caustic and be quite as keen in jaggedness, namely, a chord is named according to the tone from which the nearest related tones, the third, the fifth, etc., are determined; but to assume that the principal tone, the prime, and a fundamental are the same thing must first be proved. Doubtless, with that being accomplished, even then those who delight to rail against dualism will not be silenced. And so it happens that the subject of the fundamental of the minor chord must be discussed very precisely and in such a way as to dispose of all doubts on the part of well-wishers and friends.

What then, let me ask, is a fundamental? According to the general run of harmony text-books, it is understood to be that tone over which the other members of the chord are superimposed in the form of thirds. Frankly speaking, it is the lowest tone of a chord. But right here it may perhaps be of interest to remark that it was the genial theorist J. Ph. Rameau who first discovered this mode of constructing chords by superimposed thirds. The theory was so simple that it was immediately adopted by all his contemporaries and successors. On the other hand, he also was the first theorist to renounce the validity of the theory! This he accomplished by means of the chord of the added sixth (*accord de sixte ajoutée*), a sub-dominant chord with added sixth, as, for example, in C major f-a-c-d, whose fundamental, according to Rameau, is usually, although not always, f and not d (d-f-a-c = secondary seventh!). Rameau at the time he published his first book was a strict "monist" of the Capellen type and fanatically opposed the dualistic theories of Zarlino; nevertheless, he discovered

that b-d-f-a in A minor is really a D minor chord with an added under-third. He was shrewd enough not to go one step farther and declare the chord to be a chord of the *sixte ajoutée*, because if he had done so, then his D minor chord would have had a fundamental a third below its actual fundamental! That ends our reference to musical history.

Those, however, who wish to know more about the history of harmonic dualism and the development of the theory of tonal functions should study the subject in my "*Geschichte der Musiktheorie*", Book III.

And now let us discuss why in practical composition the under-fifth in the minor chord and not its prime makes the best tone for the bass, or fundamental. "Monists", like Capellen and Polak, might at the same time seriously consider why the third of the minor should not be an acceptable fundamental! The reason why the under-fifth is the best tone for the bass both as respects theory of origin and practical treatment is found in the objective existence of the overtones. As is sufficiently well known, the third overtone, g, from c is present in nearly all timbres and incurs the danger of being understood as the given tone when the third of the minor chord is written in the bass in accord with a normal position corresponding to I, III, V of the undertone series. And when e is used as the tone in the bass the third overtone b<sup>1</sup> disturbs the conception of the A minor chord.

To avoid the noticeable and disturbing overtones we write A in the bass. It is the clearest tone. The fifth overtone of a, which is c<sup>♯</sup>, is neutralized by a strongly produced c, the third in the A minor chord.

That the prime of a minor chord may be omitted advantageously and particularly in cadences where the dominant seventh chord completes the cadence, is adequately explained by the fact that the third overtone of a is of pronounced strength when in four-part writing a is written in three of the voices, for in this case e, the third overtone, appears three times! Seeing that the fifth overtone of a falls outside of the chord it is neutralized by the octave-tone c. A musical ear, however, does not really apprehend the dis-

sonant effect occasioned by the wave-beats between the tones *c* and *c*♯.

When once the idea of the derivation of the principle of consonance and dissonance from harmonic phenomena has been eliminated, there remains nothing that is absolutely problematical about polarization of major and minor. We as dualists accept as fundamental and irrefutable the principle of combining octave-tones into a close unity. That is purely a matter of hearing. The octave is the most intelligible of tones. But going further, out of consideration for the restricted compass of the human voice, a close position rather than a widely dispersed position is the norm in the basic forms of consonance.

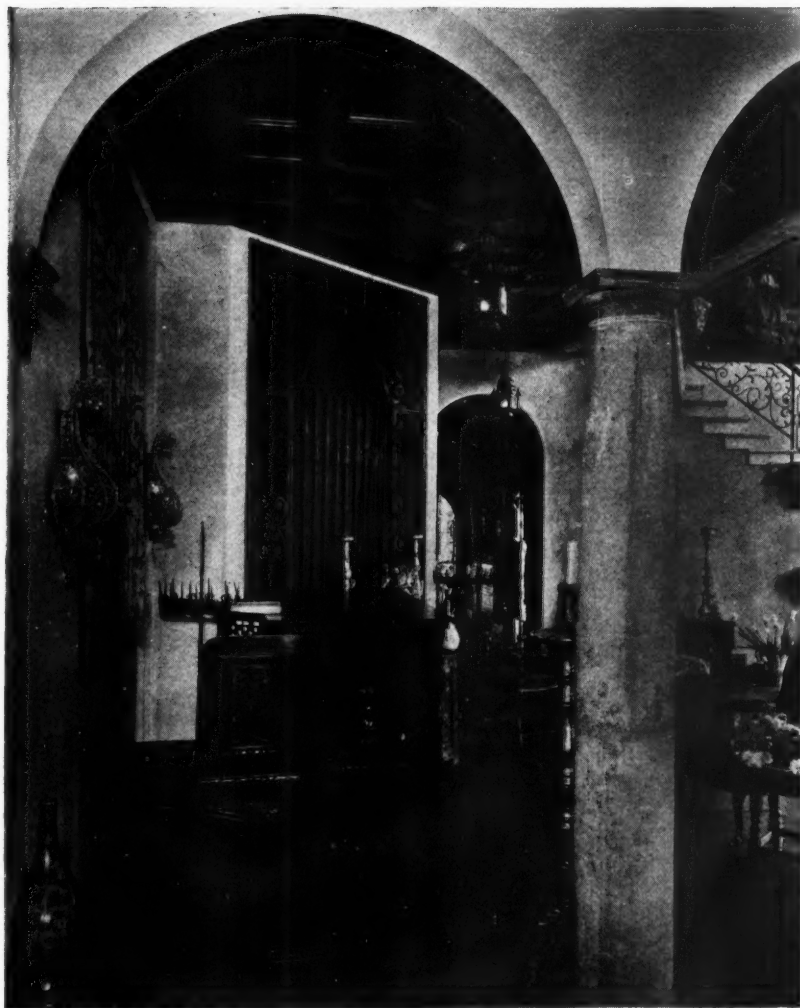
Such being the case, teachers have no occasion to discuss acoustical phenomena with young students and beginners in harmony. It is also perfectly intelligible why a concluding tonic can dispense with the upper interval of a fifth (5, 1).

My harmony text-books doubtless contain passages that on account of polemical discussion are of no great value and because they are perplexing are even detrimental to the young student. A rudimentary text-book on harmony resting on the principles of dualism should abstain from all speculative reasonings of purely theoretical nature. Such a work is my "Elementar-Schulbuch der Harmonielehre" (1906, English translation by S. Harrison Lovewell). Its statements should never be aggressive. Without circumlocution of any kind it should state concisely what the student shall do and what he must avoid. Precise rules and definitions are needed by elementary students in harmony. But after the work has become sufficiently advanced, then the student is likely to wish to know more about theoretical and speculative matters. The more routinized and proficient he becomes in a practical way, the sooner will he be able to appreciate discussions and expositions of harmonic problems. As a teacher of harmony, with an experience going back fully a quarter of a century, I state with assurance and with every reason for believing that my word will be accepted, that the naming of the minor chord after its highest tone does not in the least irritate elementary students, and even very young children. On the contrary, the fact that major and minor

chords are regarded as the opposites of one another is readily grasped by the young mind, and the student rejoices as he proceeds to each new step in the forming of analogous major and minor chords. It is pedagogically correct to teach from the beginning both major and minor and not continue with the study of major alone for some time. But the thought that the minor is in any way whatsoever derived from the major, or is obtained by merely inverting the relationships of the major, must be strongly combatted.

I fail to understand how several musicians, adherents of my theories, can regard as retrogressive in harmonic dualism my use of tonal functions (T, S, D, etc.). There is an article written by Ary Delinfante entitled: "De leer der tonalen functien in conflict met die der polaire tegens-telling", and in which it is asserted that the theory of the functions is a refutation of the polarity of major and minor. He regrets, furthermore, that "I have not had the courage to retract"! I have no occasion in this present treatise to examine closely Mr. Belinfante's weak logic relative to his supposed discovery of a contradiction between tonal functions and harmony foundations. In this matter I stand precisely on the same ground as always. The embodying of tonal functions in the new editions of my older text-book occasioned no alteration of text other than explanations of the meaning of the new symbols. If my critic has found contradictions, they are probably to be ascribed to some misunderstanding of my expositions. To be logical, he, and possibly others, would have me call as dominant in A minor the D minor chord, and as subdominant the C minor chord. But in that he overlooks the fact that since 1873 I have used these same symbols in their present meaning. I did not choose the names. They have been in general use since the time of Rameau. I had quite the same right to use them as I had to employ the terms major, minor, parallel, fundamental, etc. In explaining the antithesis between the dominants, more recently I have adopted the terms plain-fifth clang, contra-fifth clang, turn-of-harmony clang, and a complete terminology of steps, such as, contra-fifth step, whole-tone step, tritone step, etc. Although a certain pupil of mine has assured me that





#### THE WORLD OF ART

Another pictorial representation of the organ surrounded appropriately and lavishly by objects of art, as typified by the Skinner Organ in the residence of Mr. W. S. Burrows, Tarrytown, N. Y. Can chamber music be more beautiful, more inspiring, than in such an atmosphere?

since the introduction of the tonal functions he has not bothered about the various steps, yet I know full well that, although having discarded the names of the steps, he has continued carefully to distinguish between the dominants in major and minor. That no confusion arises relative to the dominants is demonstrated by the fact that the prime of the minor tonic and the prime of the major dominant are the same note. The principles advo-

cated these thirty years still stand flat! With the elimination of acoustical phenomena, I believe I have discovered the real roots of harmonic dualism. Stumpf grubbed for these roots, but the more he dug, the more he obscured them!

My treatise on harmonic dualism is now ended. I hope that in the course of the writing I have at least said something that will prove satisfactory in answer to the requests of my friends.

T H E   E N D

## Women Organists

### What Some of the Leaders Among Women Organists Think About the Prejudice that Still Prevails Against Them

*Nos. 5 and 6.*



IN THE church and theater for a first-rank woman organist to apply for a position commensurate with her ability, the answer is "No women organists considered." In the church the trouble seems to be ignorance on the part of the music committee. Most business men do not know what organ pedals are for. One old reason that no doubt most of us have heard in the past is that women are not strong enough to play an organ. When I think of the way the wives of my puritan ancestors have worked, bringing up large families, working under such inconveniences that we moderns have had made so easy for us, the work of playing a modern organ seems very easy. Even in the days of tracker action certainly it was not any harder to push the keys down on a Sunday morning and evening, than to do one's washing on a Monday morning (or if they were fortunate enough not to have to do that, driving a car is just as hard).

Most of the people in the congregations where I have played have not known what A. A. G. O. or F. A. G. O. stands for. Here is a chance for the Guild to enlighten committees. One should have ideals and work for the best, but in this age when women are succeeding in every other line, hasn't

a woman the right to succeed in the organ world, not only artistically but financially as well?

From the beginning of time, women have made great sacrifices for the sake of their husbands' success. We acknowledge the greatness of Clara Schumann, but wouldn't she have risen to even greater heights had she not put her time and energy into her husband's work? It is wonderful for women to make sacrifices and I wouldn't have it otherwise, but I think it is rather ignoble for a man to turn around and say that a woman isn't capable as a result of her sacrifice.

A woman, because of her generations of suffering, has, I believe, a keener insight, a more forgiving nature, and a greater amount of patience than most men. This should help her in her work and especially in handling church choirs and various people around the church and theater.

A theater manager once told me that a certain woman organist was better than the man who held the position, but he couldn't hire the woman because the audience would think he didn't pay as much money to the women. Couldn't the woman organists capable of occupying better positions take a course in impersonating a man?

There are plenty of women playing long hours in smaller houses who not only stand the daily grind but hold another

position, the responsibility of a home and sometimes children as well. Wouldn't it then seem that a woman's endurance is greater? Certainly, if a woman put some of the time she puts into darning her husbands socks, and seeing that the baby eats his spinach, into increasing her organ repertoire, her work would improve greatly.

Besides, I can name a few women (without home responsibilities) who could hold their own with some of the men organists in the larger houses where "no women organists are considered." This idea that women cannot hold large positions in the church and theater seems to be a tradition which must be broken eventually.

## What Would You Do---

A Woman Organist Tackles the Problem  
and Becomes Inspiring

By H.M.D.



THIS GIVEN ME to answer: "What would you do if you had a good organ?" Do? Self-starter, that word Do. And at once "be up and doing with a heart for any fate" sends me theoretically to the church committee and that good organ. Committees have their own way of thinking and prefer short programs. So I would discard long fugues and startling toccatas and plan to give them plain honest-to-goodness straight-forward but dignified music, beautifully harmonized.... Choose such a number for leader.... Calms one and likely to go over well. Nothing sensational, organ moderate....

Then, appreciating registration, I would prepare for one of those musical gems organists love to play. Oh yes, we do, though some may say, "Trifles." No trifle pleasing listeners, far from it. That wonderful silence when a dear, little melody comes stealing in so tender, appealing, yet evanescent; lingers awhile then floats away.... Have we not heard at times or fancied a faint Ah! from the audience? That telling silence, what a thrill!

After this number I would change organ again and let grand old Dundee enter in all its majesty and power. Those splendid hymns, how they grip one, and the message they leave! Might even start singing. That happened once at an informal trial in a church undergoing repairs; as I finished that old favorite, St. Anne, a dear, aged choirster came up saying: "My, my, but you've got pep—Let's all sing a verse together," and they did. Great time, that; four men, one on a ladder, and pastor in the aisle, all singing lustily together because of pep in five-foot-two....

Well, after Dundee I would see the committee. Of course, why not? And the pastor would be assured all services must meet his approval. I like cooperation and the comfortable feeling it gives. The material existing in every church should form the choir, no matter how small the start; it can grow. That all comes naturally to an organist teaching singing. How pleasing, too, hearing the big chorus respond to training. Think also of the friendliness and good comradeship in choirs thus made. No wonder pastors love to say "Our own choir people".... How pride and interest deepen as time goes on.

I should want good singers appreciated and graded, the choir in a certain way, self-supporting. This spells work but the result pays. A junior choir seems a necessity. Children so teachable and dear; and how they love effect! Hear them when the organ fades into echo—their sweet tones going with it. Again, with the congregation singing "A mighty fortress is our God." Wonderful! Don't tell me "Ein feste burg" is 'way beyond children." I know better and almost hear a former choir boy bursting out, "Gee! that's the real stuff."

Two choirs already, perhaps another made up of girls beyond the Juniors. And oh, how girls that age love the distinction and the name—St. Cecilia Choir!..... Dare I suggest a male quartet? One I taught once approved of a woman organist and the congregation approved of them.

A few words more. Think of the special music services to be given with this great material and the almost inexhaustible variety at hand. Choir with organ,

choir without the organ, individual work of singers and, yes, yes, organ alone occasionally, in just the right way. People should learn to value the work of a good organ—how much it means to singers—my, oh, my! think what sympathetic support means from a fine instrument—and realize an organ is more than a something to bring people in and send them out again, or recitals now and then, or an aid for the gathering in of dimes and dollars.

And how organists like to hear some one say: "Oh, what a splendid organ you have." That works both ways.

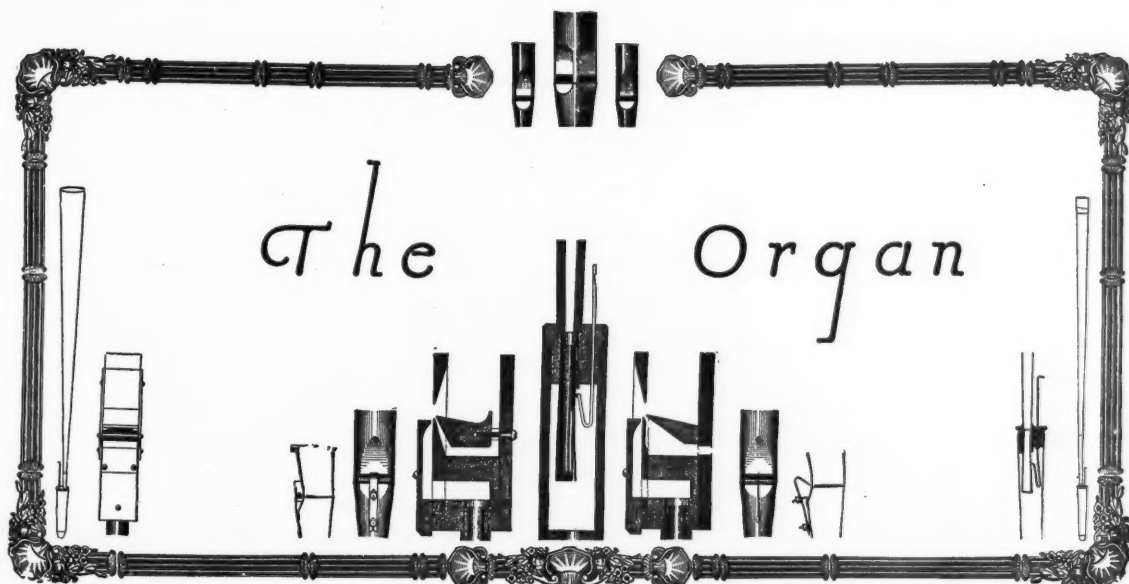
Surely by this time the question, "What would I do if I had a good organ?" seems fully answered. At first I "made believe" just a little but not for long, and all that followed has been very real indeed and I hope may suggest something worth while to others. Would any one dare say: "Ask me another?"



#### AN OBJECT OF BEAUTY

England still leads in the beauty of organ-case design. Through the courtesy of Mr. Henry Willis the 1877 case designed by Mr. T. G. Jackson for the Sheldonian Theater, Oxford, and built by Henry Willis & Son, is herewith presented. Photo by Rev. A. Freeman.





Under the Editorship of  
**Mr. William H. Barnes**  
 Combining the Practical Requirements of the  
 Organist with the Science and Technical  
 Supremacy of the American Builder

## Pitch and Weather

Further Comments Showing What  
 Temperature Changes  
 Do to an Organ

By GUSTAV F. DOHRING

**O**UR EDITOR in May discussed pitch, in his usual efficiency and brevity. But it seems to me that in the present case it would be pardonable to supplement this brevity by a further discussion of some of the details of pitch and tuning, so that organists in general may better understand the problems of the tuner, and perhaps accord him greater patience.

If the writer's apprenticeship in the Roosevelt voicing rooms under the tutorage of the Engelfried brothers, and his subsequent experience in organ tuning for thirty-nine years, may be accepted as license to speak, then let us state:

That 68 degrees was the accepted temperature for tuning, which very nearly coincides with Mr. Barnes' 70. This is near enough for good tuning of an organ. When an organ tuned at such temperature begins to sound gritty, it is due to several causes; the primal cause is the

change of temperature 5 or 10 degrees above or below the accepted 68.

When the change in tuning sets in by means of varying temperature, two factors come up for consideration, namely flue pipes and reeds: Why? The answer is that the flue pipe sharpens with a rising temperature, and the reed flattens. At a lowering temperature, the flue pipe flattens, while the reed sharpens. Therefore, when from the starting point of 68 the flue goes one way and the reed the other, naturally the organ will show the effect in the tuning. The question may now arise in the minds of those uninformed on this subject as to why the flue sharpens and the reed flattens in a rising temperature. It is on account of the natural laws of expansion and contraction. How does this affect the tuning?

The exact pitch of the flue pipe depends upon the spherical proportion inside the pipe. When a rising temperature expands the metal, the sphere within the pipes becomes smaller, sharpening of pitch. With the lowering of the temperature below the given normal, the metal contracts and the sphere within the pipe becomes larger, and therefore lowers or flattens the pitch.

As above stated, the reed acts just opposite. The pitch-fixing portions of the reed are two: One being the reed tongue, the other the resonator mounted on the reed block, this resonator having a tuning device at the top by which the pitch can be sharpened or flattened. The main divergence of pitch, contrary to that of the flue pipes, rests with the reed tongue. The effect of expansion and contraction in relation to pitch is more marked in the reed tongue by reason of the reed tongue's being ever so much smaller than the pitch-fixing properties of the flue pipe. Why then is the pitch of the reed affected in the opposite from that of the flue?

The sound of the reed is caused by the brass tongue, set in motion by a wind stream. Thus the reed tone is caused by an entirely different process than the flue. It is really a percussion instrument and therefore the pitch is dependent upon the size of the tongue. When we claim that the reed flattens with a rising temperature, it means that the metal tongue expands and therefore lowers the pitch. In case of lowering of temperature, the metal tongue contracts and thereby sharpens in pitch.

In the case of the piano the same principal as in the case of the reed is to be applied. Piano strings and organ reeds travel in the same direction with variance of temperature. The same is true of the metal bars of the organ Harp and Chimes.

This much for the actual reasons of out-of-tuneness of an organ, and we trust that the vexed organist will have a little more compassion for the organ tuner and less patience with the refusal of his church to have a

proper temperature for tuning, which should be the same as on Sunday when the organ is used. It after all takes nearly as much coal to get up an agreeable temperature for Sunday and mid-week services as it would to keep a fire in the furnace all week. Ask the sexton if this is not so. It means less work for him, more comfort for the organist during his practise, and it keeps the organ in tune.

### Some Small Organs

After Years of Use Several Small Organs Show How to Do It

By VAN DENMAN THOMPSON

**D**ISCUSSIONS in these pages concerning the minimum musical small organ has been of interest to me, and it is possible that an account of my experiences in designing and purchasing small organs will be of interest to those who are trying to buy the utmost in musical satisfaction with an outlay of \$2500 to \$3000. The school with which I am connected (DePauw University) has purchased several organs for practise purposes in the last few years, and I have spent considerable time in designing the best stoplist for our purpose. Furthermore, since I have heard these organs almost daily since their installation, I have had plenty of opportunity to learn their qualities and capacities.

We have only one absolutely Straight Organ, with this stoplist:

Great: Diapason, Dulciana, Melodia.

Swell: Gamba, Stopped Flute, Flute 4'.

Everything is in one box.

Another organ, which has been in use for some years, is of the duplex-chest type, containing (on the Great) Diapason, Clarabella, Salicional, Dulciana, and 4' Flute. The last four are duplexed to form a Swell. While this contains one less set of pipes than the previous instrument, it is more flexible and resourceful. This particular type of organ is probably familiar to all organists, and is a very successful solution of the small organ problem.

The first Unit which we purchased had this stoplist:

Diapason: Great 8', 4'.

Dulciana: Great 8'. Swell 8'.

Salicional: Great 8', 4'. Swell 8', 4'.

Stopped Flute: Great 16', 8', 4', 2'. Swell 16', 8', 4', 2 2/3'.



MR. H. A. D. HURD

Of the First Congregational, Fryeburg, Maine, where he plays a 2-18 Hook & Hastings. Mr. Hurd was born in Fryeburg July 13th, 1894, graduated from the high school there and studied organ four years with Alfred Brinkler and three years with Everett E. Truette. He has played more than half a hundred recitals and conducts classes in piano, organ, theory, etc., with oil painting as a hobby. He is a Mason and a member of the A.G.O. and N.A.O.

The defect of this instrument is that there is little difference between the manuals, and the Stopped Flute is over-used. However, the general effect is very good; thanks to good voicing, the organ sounds larger than it is.

The following organ is of the same size, and was planned to correct the faults just mentioned:

Diapason: Great 8', 4'.

Salicional: Great 8'. Swell 16', 8', 4'.

Gemshorn (soft): Great 8', 4'. Swell 8', 2 2/3', 2'.

Stopped Flute: Great 16', 8', 4', 2'. Swell 8', 4'.

This has proved very satisfactory. There is considerable variety, since the higher pitches are chosen from different stops. The choice of a Gemshorn has proved particularly fortunate, since it has more character than a Dulciana as an 8' stop, and the higher pitches are especially good. With the 2 2/3' added to the Salicional one gets a good Orchestral Oboe: added to a Flute 8', a fair Quintadena is the result; while very soft, it adds appreciable brightness and "reedy" quality to the full Swell.

What might be called the reduction ad absurdum in a three-manual organ (although if it were situated in one of our temples of the cinemato-

graphic art, it would probably be described as mammoth at the very least) is the following:

Diapason: Great 8', 4'.

Salicional: Great 8'. Swell 16', 8', 4'.

Gemshorn: Great 8', 2 2/3', 1 3/5'. Swell 8'. Choir 8', 4', 2'.

Stopped Flute: Great 16', 8', 4', 2'. Swell 8', 4', 2'. Choir 8', 4'.

Vox Humana: Swell 8', 4'.

This was planned as an instrument on which the student might get the "feel" of a three-manual instrument. It has proved to be surprisingly effective and the player receives the impression of playing a much larger instrument. It will be noted that each manual has a characteristic quality, and that there is a three-rank mixture (and it sounds like a real one) on the Great. If we were to buy another organ of this type, I should probably use a quiet Tromba or Horn in place of the Vox Humana, although I think it well to have one example of this most popular of organ stops for our students' delectation.

For the sake of brevity I have omitted discussion of pedal since in each organ it consists of one set of Bourdon pipes, either independent or extended from a Stopped Flute. In the Unit Organs all stops are represented at 8' and some at 4'.

As to cost, it is hardly fair to the builders to quote prices, since it is likely that a school would receive at least a slight reduction from the usual prices, but I will state that none cost over \$3000, and that the two two-manual units were about \$2500 each. The fourth and fifth organs described were bought less than a year ago. The five organs represent four different builders.



I'D LIKE TO—

By CHARLES F. GREENWOOD

I'd like to play a prelude  
All unmarred by noisy talk  
And without the obligato  
Of a restive baby's squawk;

I'd like to do an anthem  
That would go without a hitch,  
With a smoothly singing chorus  
That was never off the pitch;

I'd like to hear a sermon  
That was short, and broad, and deep,  
When with fear I wouldn't tremble,  
Or be lulled to peaceful sleep;

I'd like to see a service  
Such as I've described, so fair.  
The only trouble is, I'd be  
The only person there.

## The Readers Have a Word

By One Method or Another we Arouse Some Gentle Discussion  
on the Various Problems of the Organ World

### "Back to Simplicity"

But Not Too Far Back—Just a Little  
Goes a Very Long Way

By H. LEROY BAUMGARTNER

MR. HOPKINS may, or may not, be responsible for the heading of his article in the June issue—I strongly\* suspect the Editor's hand—but this much is certain: the conception of simplicity there elucidated is a new one to me.

Mr. Hopkins explains that his solution of the coupler-piston problem is to provide three pistons for the couplers of each manual division and three master pistons for all the couplers of the organ, a total, on a four-manual organ, of fifteen pistons working on couplers only. As each of these pistons is to work in two ways, first adding the couplers that have been set to come on, and then, by double-touch, subtracting the ones that have been set to go off, it must be evident that a total of thirty traces will be required to perform the desired mechanical operations. I wonder whether the proponent of this scheme is aware of the fact that with the most compact combination mechanism yet devised there is room for but fifty-two traces in a four-manual console of normal size (I refer to well-known system used by Austin and several systems somewhat resembling it used by other builders). If thirty of the available fifty-two traces are assigned to coupler service alone, there can be but twenty-two left to control the stops of the pedal division and four manual divisions. With a relayed mechanism the size of the console would impose no limitation on the number of traces, but the bulk of the relay would have to be considered.

Apart from all mechanical problems and the great expense of such a system, the important consideration is the problem of manipulating it. Presumably Mr. Hopkins is convinced of the convenience of his proposal, but can it be that he has made any estimate of the number of motions required to manage the system in actual playing? Let it not be forgotten that couplers alone make no music: it is only in combination with stops that they are of any use

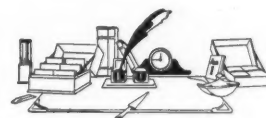
whatever. Since this is so, it must be evident that with Mr. Hopkins' system one would have to use two pistons for every change of registration involving couplers—one piston for the desired stop change, and another for the associated coupler change. But that is not all! In addition to touching two pistons simultaneously or serially, the player would have to regulate the pressure in each case to the desired single or double touch—a genuine feat, indeed, if accurately and safely performed in the small fraction of a second usually available for such operations.

Assuming that Mr. Hopkins could prevail on some good builder to carry out his console ideas, it would be interesting if he would registrate some elaborate modern composition on his ideal console, marking in the score every piston pushed and every stop or coupler managed by hand, and then recount the registration motions so indicated. I should then like the privilege of registrating the same composition on a console equipped for simultaneous control of stops and couplers through the same pistons—single-touch pistons, at that—marking the score in like manner and counting the indicated motions. Un-

\*A fine detective is missing his calling. Guilty. But writers are somewhat like ministers. You never can tell from the text what the minister is going to talk about, so I confess that it seems best to have at least something to do and I've innocently drifted into the pastime of writing titles for articles, hoping occasionally to excel an author in hiding his real subject behind the title. To show how engrossing this pastime is, our printers got the idea and in our April Photo-play Department beat me to it by a good mile. I've been vanquished ever since, in spirit.—T.S.B.

†Good. After each of us argues the other fellow's ideas off the console, then the editorial staff can step in with a scheme of their own, throttle criticism, and have an enjoyable summer after all. Anyway with our Double Touch pistons one hard touch takes no more time than one light one, and if numbers count, we think the Double Touch has the best of the bargain. But we don't have to spoil organs by building them on theoretical plans; let's registrate a piece of organ music on a theoretical console, and compare notes? We propose Philip James' MEDITATION STE. CLOTILDE for that purpose. And let's confine ourselves for the moment to the first two pages; they'll be more than enough.—T.S.B.

less I am badly mistaken, Mr. Hopkins' score would show at least twice as many piston pokes as mine, not to mention the differentiation between single pokes and double pokes which his score ought to show. If "Back to Simplicity" means anything, why not apply the slogan to a system requiring the smallest number of motions in actual playing?



### PRINTING STOPLISTS

By DONALD E. VAUGHN

I AM tremendously interested in stoplists and have referred to those you mentioned and read them all. I have studied the Austin and Pilcher schemes quite thoroughly, likewise Mr. Skinner's specially arranged stoplist, and do so with all others as I find time. I always study all the stoplists you publish.

I am interested in knowing the exact size of an organ. I understand your table of contents and your method of presenting stoplists and I suggest you adhere to this standard, as I fail to see how it can be improved. Mr. Skinner's plan is quite logical but it does not seem quite as definitely explicit as your idea.

I am interested in any type of organ and would leave it to your own discretion as to what kind to publish. I think six lists would not be too many to print in each issue. I believe, however, that this list should include one of the largest recent contracts or installations available, and any other organs of particular note in any respect.

### PRINTING STOPLISTS

By EDWARD B. GAMMONS

IN REGARD to the questions about the method of printing stoplists it is more than a pleasure to say that I always study them carefully and index them for reference. I find your classification system most useful and have been using it exclusively for two years. The only additional data I would add would be the scaling and the kind of metal, that is, the richness, etc. An organ stoplist is of definite value to one who is seriously interested in organ building only when it presents a complete scheme of the organ.

I think perhaps it is unwise to print too many of exactly the same type; but often the addition or omis-



sion of one rank means all the difference in the world, so I would say print all kinds, emphasizing the artistically unusual, not merely one loaded with clap-trap devices and innumerable duplications and extensions. The more the organs are brought into the open, the sooner will we eliminate many of the unfortunate mistakes of the past.

I was rather surprised at the objections mentioned in the letter in the July issue. I found it necessary to study your table of contents once or twice, and since have found it the most clear and rapid way to gain at hasty glance the true value of an organ.

I only hope we have progressed beyond the stage of our friend, The Organ by Messrs. Hopkins & Rim-bault. Does anyone think they would do everything now as they did then? I believe not.

Please continue printing all kinds of stoplists, both large and limited, especially those designed for limited space and limited means. Let's get our organists in the smaller towns interested as well in working for better organs and higher grade music in the church.



### FORGET HOPE-JONES?

By GEORGE W. COLLINS

BEING of a peaceful frame of mind ordinarily I am content to stand back and keep out of the arguments and discussions which appear in your good paper but after getting part way through this month's issue I am forced to drop the plow and take up the gun and get into melee. The battleground is in the department where most of the arguments originate but where few are settled.

I note with interest an article by an eminent authority on all matters pertaining to the building of excellent organs and while it is not my place to criticize a master, yet I cannot pass over the advice to "forget Hope-Jones for a while"—perish the thought! Who among us today—player, builder, repair man, or anyone conversant on organ matters—can forget even for an instant when they play or listen to a modern electric organ the man who has meant more to the organ of today than any other human being since the "principles of design were established several hundred years ago." One might as well say when speaking of



MR. MARTIN W. BUSH  
Of T.A.O. Staff who represents his fellow organists in Omaha in these pages. Last year Mr. Bush won unexpectedly and without trying for it the Fontainebleau prize and went to Paris for the usual summer course. He is an example of that increasing number of American organists and musicians of the present and coming generations who are no longer dominated in thought and action by the former traditions of a possible European supremacy, and to such we must look for the making of a new world for American musicianship.

aviation to forget Lindbergh. We are constantly surrounded with ideas that are the children of Mr. Hope-Jones' brain. The basic ideas of all-electric switch, relay and coupler work; double touch; narrow scaled, high pressure, keen cutting strings; beautiful sobbing tibias, stately full-round-toned leathery diapasons, and tone emanating from reed work that would be impossible to produce from other than the high pressures that were nobly introduced by Mr. Robert Hope-Jones.

Referring to the article mentioned in the April issue I see the name of Hope-Jones mentioned in but one place, namely that part of the article where console standards are discussed and where the type of stop control developed by the inventor was mentioned. This last of course strikes in a vital spot any who still retain the same method of stop control, with but slight deviation, as was in vogue in the earlier instruments. In the days of tracker action of course the stop-knob was naturally the most logical means of operating a slide in a chest, and it will be admitted that even to this day some of the European organists are obliged to have assistants to operate the stops while they perform. It is also admitted that concert virtuosi per-

forming today on modern electrically controlled instruments seem to do credit to themselves, to the instrument, and to the work which they play, but do they employ as much hand registration as those players performing on stop-tongue or stop-piston, or do they overwork the inter-manual combination pistons to produce an approximate result? A first-class concert organist has too much discretion today to publicly announce a preference as to the mode of stop control preferred.

Inasmuch as the tracker and slide mechanism is practically gone, in new instruments at least, why is it feasible and logical to control the air passing through one magnet by as large and cumbersome a device as was formerly used to pull in and out against friction and weight a slide possibly five inches wide and six or eight feet long?

I have watched by the hour Mr. Cronin, the organist in the Capitol Theater, and he is certainly all Mr. Skinner says, but I have also watched the same organist perform on many stop-tongued instruments and while Mr. Cronin is a marvel in registering by hand, I have often noticed how much more at ease he seemed to be when presiding over an instrument on which the stop-tongues were arranged either in rows or in semi-circular form.

I have watched the organist in the Boston Publix Theatre, The Metropolitan, the stops of which are controlled by draw-knobs, and while it may not be noticed in the playing of the films, yet when the spot light is thrown on him for his stunt feature, how awkward it seems to see a splendid performer who is holding a chord with the right hand, for instance, pass his left over the right shoulder to cancel a knob in the lower right-hand corner of the stop jamb.

I have played on but one knob controlled instrument that I thought was conveniently arranged and that one was or is in Mr. Skinner's show room at his Dorchester Factory. It was a small two-manual duplex instrument with the knobs arranged in a single row above the upper keyboard, after the parlor harmonium style. This arrangement proved to be satisfactory, but in large instruments it would not be possible.

The Estey Luminous stop-touch control seems to have the organ manufacturing world by the throat. I do not pretend to state as a fact, but I rather surmise the idea was brought about by one of the Estey engineers adapting the cash register or adding-machine principle. This method of control certainly seems to



have everything in its favor, possessing no disadvantages. In a large department store cash register the maximum number of keys must operate in a comparatively small space and one need give but one look at the keyboard of a modern bank cash register to become convinced of the efficiency of this method of making a contact either electrically or mechanically. It has the same kind of motion to bring on a contact as it has to cancel with the addition of a closed circuit light signal.

The stop-tongue has, like the draw-knob, a rather awkward cancelling movement, but it excels in the fact that once touched, if properly adjusted, it either makes or breaks a contact, while the stop-knob may be pulled out a distance and yet not quite enough to make a contact. It would be an improvement if the manufacturers of knob-controlled organs would install a spring that would either pull out or return a knob with but a slight hand motion. If this were done a knob would be either in or out and would not cause embarrassing moments.

May the memory of Mr. Robert Hope-Jones live for many many years. He accomplished a great deal in his life on this earth and it is to be regretted that he gave or sold his patents and principles to those who have exploited them beyond reason.

The late Dr. Audsley, while a bitter denouncer of Mr. Hope-Jones' ideas, unconsciously employed many of them in his later specifications. Anything done to excess becomes an abomination. Just so in the unification of the organ. The inventor of so many good and sound principles should not be so often taken to task and denounced; rather his unceasing energy in pioneering and blazing the path should be lauded and respected.

ROCHESTER, N. Y.  
ST. MARK'S AND ST. JOHN'S  
Buhl Organ Co.

PEDAL  
16 Diapason  
Violone  
Bourdon  
Gedeckt  
8 Octave

GREAT  
8 Diapason  
Dulciana  
Violoncello  
Gemshorn  
Hohlfloete  
4 Flute  
8 Tuba  
Chimes

SWELL  
16 Bourdon

8 Diapason  
Viole d'Orchestre  
Viole d'Orchestra 73m  
Gedeckt  
4 Flute  
8 Horn  
Oboe  
Vox Humana  
Chimes

CHOIR

8 Dulciana  
Violoncello  
Hohlfloete (Great)  
4 Flute  
8 Clarinet  
Harp Celeste

LONG BEACH, CALIF.

TRINITY LUTHERAN  
Hall Organ Co.

Dedicated June 24, 1928.

V 11. R 11. S 13. B 2. P 786.

PEDAL

16 Burdon 44w  
8 Bourdon  
Gedeckt (Swell)  
GREAT  
8 Diapason 73m  
Viola 73m  
Melodia 73w  
4 Octave 73m

SWELL

8 Violin Diapason 73m  
Viole d'Orchestra 73m  
Gedeckt 85w16'  
4 Harmonic Flute 73m  
8 Cornopean 73r  
Vox Humana 73r

"Here is an organ," says Mr. Wm. Ripley Dorr, whose Wilshire Choir gave their 52nd concert as the dedication service of this instrument, "that fills a church seating 600 with a glorious flood of tone, supporting a Lutheran congregation and a big choir on chorales, and it cost only \$3,460 installed, and no price-cutting or 'donations' either. I defy any Unit-hound to actually furnish an organ with the quality, volume, real variety, and gorgeous ensemble of this, at anywhere near the price. By variety I mean dynamics and timbre; it is absurd to call unifications variety."

PAUL ALLWARDT

CHRIST LUTH., COLUMBUS, OHIO  
Franck—Chorale Am  
Mulet—Toccata  
Ferrata—Wedding Suite  
Liszt—Fantasia and Fugue

CAROLYN M. CRAMP

FIRST M. E., POTTSVILLE, PA.  
Bonnet—Rhapsodie Catalane  
Martini—Gavotte  
Dickinson—Lullaby  
Dickinson—Andante Serioso  
Rogers—Intermezzo  
Clokey—Grandmother Knitting

DR. RAY HASTINGS

TEMPLE BAPTIST, LOS ANGELES  
Saint-Saens—Swan  
Gottschalk—Romance  
Flagler—Gavotte  
Schubert—Morning Greeting

FREDERICK SCHLIEDER

TEMPLE M. E., DETROIT  
Bonnet—Variations De Concert  
Fletcher—Fountain Reverie  
Nevin—Will O' The Wisp  
Schlieder—Scherzetto  
Schlieder—Cathedral Memories  
Durand—Chaconne  
D'Ervy—Toccata

DETROIT, MICH.  
BOULEVARD TEMPLE, M. E.  
Casavant Freres.

Dedicated in June, 1928.

	V	R	S	B	P
P	4	4	9	4	164
G	10	14	11	—	1010
S	14	18	15	—	1302
C	7	7	8	—	499
L	9	9	10	—	657
	44	52	53	4	3632

PEDAL: V 4. R 4. S 9.

1 32 Diapason No. 2  
2 16 Diapason 56  
3 Bourdon 44  
4 Bourdon No. 19-S  
5 8 Diapason No. 2  
6 Violoncello 32  
7 Bourdon No. 3  
8 16 Trombone 32  
A Chimes (From Solo)

GREAT: V 10. R 14. S 11.

9 16 Diapason 73  
10 8 Diapason 73  
11 Violin Diapason 73  
12 Salicional 73  
13 Doppelfloete 73  
14 4 Octave 73  
15 Harmonic Flute 73  
16 2 Super Octave 61  
17 V Mixture 365  
18 8 Mixture 365  
B Chimes (From Solo)

SWELL: V 14. R 18. S 15.

19 16 Bourdon 73  
20 8 Diapason 73  
21 Viola da Gamba 73  
22 Voix Celeste 73  
23 Aeoline 73  
24 Stopped Flute 73  
25 4 Principal 73  
26 Flauto Traverso 73  
27 2 Piccolo 61  
28 V Cornet 365  
29 8 Cornopean 73  
30 Oboe 73  
31 Cor de Nuit 73  
32 Vox Humana 73  
C Chimes (From Solo)  
Tremulant

CHOIR: V 7. R 7. S 8.

33 8 Diapason 73  
34 Dulciana 73  
35 Viole d'Orchestre 73  
36 8 Melodia 73  
37 4 Waldfloete 73  
38 2 Flageolet 61  
39 8 Clarinet 73  
D Chimes (From Solo)  
Tremulant

SOLO: V 9. R 9. S 10.

40 8 Stentorphone 73  
41 Gross Gamba 73  
42 Gamba Celeste 73  
43 Grossfloete 73  
44 4 Octave 73  
45 Concert Flute 73  
46 16 Tuba Major 73  
47 8 Tuba Magna 73  
48 4 Tuba Clarion 73  
E Chimes 25 (A)  
Tremulant

Couplers 33

Pistons 27:

G 5. S 6. C 3. P 5. T 4.

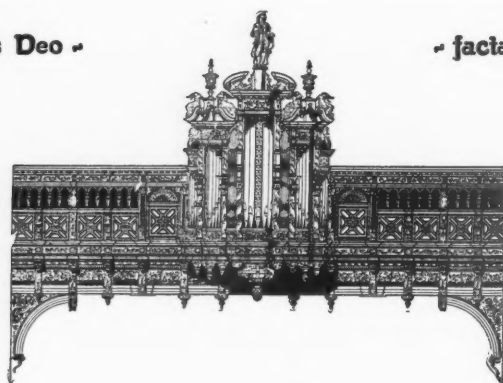
Crescendos 4

Reversibles 9

Full Organ

gratias Deo

facta non verba



# The Church



Under the Editorship of

Mr. Rowland W. Dunham

In Which a Practical Musicianship and Idealism  
Are Applied to the Difficult Problems of  
the Organist and Choirmaster

## Mr. Dunham's Comments

THE QUESTION of hymns and the encouragement of hymn-singing seems to have been revived recently. From the standpoint of the church service in its ideal there should be congregational singing at all services. This type of music is supposed to be the source of inspiration and an element of common worship in the church.

There is no doubt as to the value and importance of the hymn. In the Protestant Church congregational singing has always been emphasized. The choir is the representative of the people in types of artistic music beyond the ability of the congregation. In some branches of Protestantism an attempt has been made to maintain certain standards in hymnology. This is wise. But in America we have had a most confused state of affairs which has brought about a similar confusion in the minds of church-goers in general as to just what a hymn really is.

The article, "Whims and Hymns", was published in THE AMERICAN ORGANIST to make clear certain of these confused issues and to refute some of the vagaries that have been

solemnly uttered in various organistic journals. There is no doubt that much nonsense has been printed about the matter of the church hymn.

As has been said in these columns before, the hymn is not meant for any attempt at artistic singing. It should always be an exact strophe in metrical form; the various stanzas must be absolutely identical in accent and in line-length. Many of our favorite hymns do not conform to such requirements. They are not true hymns at all and suffer all sorts of distortion in the singing to the printed tune. Nevertheless they are certain to remain in the hymn-books and we are sure to have to use them. Attempts to force a congregation to sing hymns expressively are entirely foreign to the function of the hymn and utterly impossible from a musical point of view. Yet we read numerous articles suggesting such a course. In this particular the clergy may come in for part of the blame, for in many churches ministers insist upon such incongruous practices. Organists of scanty training and meagre experience are often responsible for the introduction of sentimentalities of this sort. Needless to repeat, such performances are never

tolerated in the the large city churches where there are musical traditions and standards. It is not to be expected that these words will avail much in the present state of affairs but it is the duty of this department to voice frequent protests against certain of the prevalent faults which exist.

The compiling of a hymnal is a matter which seems to be left entirely to a publisher in many of our denominations. The presence on the publishing staff of a preacher or two suffices to insure the approval of the denomination. This accounts for many of the atrocities that appear and find ready customers in churches that have nothing in the way of standards or advice. There is one book that came to the Editor's notice which is about as near the limit as could be imagined. Predominating in the book are the miserable tunes of the so-called Gospel type. The music is of the worst possible sort with frequent violations of the most elementary rules of composition. Of course they are the products of men who know less than nothing about the art. As my readers know, the tunes are quite on a par with the text—we cannot call them poems. Among this array of rubbish is to be found an adaptation of the familiar melody that is supposed to have emanated from Hawaii. The worst thing of all is a jazzy concoction in the midst of which appears a couple of measures without words and with the instructions to whistle the phrase. Can anything more absurd be imagined? The book in question appears to have the approval of the denomination.



#### THE ORGANIST ATTAINS PROMOTION

Instead of a seat behind the scenes somewhere, out of sight and out of mind, the organist comes up to the platform and sits in the seat of the scornful. This 4m Hillgreen-Lane in the Second Scientist, Rochester, N. Y., gives a sense of ideal unity between pulpit and console, minister and organist, in its location with the others who control the smooth flow of the services of the church. Such unity of command is in accord with modern ideas of efficiency and consistency.

We hesitate to offer our readers the above description. Yet there is an appalling amount of such music (?) being used in American churches today. Where the blame may rest we cannot say. Certainly the ministry could be better trained along the lines of church music. But some of the responsibility may lie with the organists. Let us haggle less about the question of interpretations of the hymns we sing and do what we can to eliminate cheapness and tawdriness.

#### Calendar Suggestions

By R. W. D.

"THE KING'S HIGHWAY"—Barnes. Tuneful and easy to sing, quartet or chorus. 6p. Schmidt.

"LET THIS MIND BE IN YOU"—Nevin. A new anthem by a prolific and suave writer of anthems of the sort that can be sung by the average choir. For men's voices as well as

for mixed choir. Easy with short solo. 7p. Ditson.

"I WILL EXTOL THEE"—Barnes. New and conventional. A harvest anthem of medium difficulty, no solos, melodious. 6p. Ditson.

"AWAKE, AWAKE"—H. Alex. Matthews. A chorus from "THE CITY OF GOD". Choral in style with considerable vitality and interest. Good service music. 12p. Schirmer.

"O COME BEFORE HIS PRESENCE"—Martin. For tenor solo and chorus. Standard and churchly, chorus only. 13p. Ditson.

"O MASTER, LET ME WALK"—J. S. Matthews. Unaccompanied setting of one of the favorite religious poems. Some division of parts, not difficult. 5p. Gray.

"O LORD, BE MERCIFUL"—Franck. One of the lovely melodies of the great Belgian, simple and admirably adapted for church use. 4p. Schirmer.

"THE SHADOWS OF THE EVENING HOURS"—Huerter. New and tune-

ful with alto solo, chorus or quartet. 6p. Ditson.

"PEACE BE TO THIS HOUSE"—James. A new solo for church use by the talented composer of some of the best we have ever produced. It is vocally effective and musically satisfying, unusual qualities in sacred songs. All singers should have it and use it often. High or low. Huntzinger.

"O ALL YE NATIONS"—Schutz. Dignified and of German style, choral and not difficult. 4p. Ditson.

"THE LORD IS KING"—McCollin. The Clemson prize anthem for 1918. Vigorous and varied in treatment, short alto solo, medium difficulty. 14p. Gray.

"VESPER HYMN"—Delamarter. A setting of "Abide With Me" for alto solo and chorus. Excellent. 5p. Gray.

#### Earn it First

And We'll Get it Double Measure  
But Music Must Have Its  
Emotional Beauty

By CHARLES PAUL TANNER

NOW THAT ALL us church organists by unanimously chortelling "Aye, Aye", are agreed for the first time since Ctesibius, let's see if we can't convince the skeptics who sign our monthly checks. It seems to be universally conceded that church organ and choir music is incorporated into the order of worship for the purpose of creating an atmosphere of deeply religious receptiveness and spiritual uplift.

The question arises: Shall our choir and organ music be selected for the creation of that atmosphere? or shall it become a vehicle for the display of our own and the composer's virtuosity? I wonder if it isn't better to have from twenty-five to fifty of the faithful convene at our consoles every Sunday while we are finishing our postludes and exult in the sheer beauty and soul stirring emotionalism of our programs, than to have two or three of our own profession grudgingly comment on how perfectly we and our choristers handled the contrapuntal passages of some lugubrious and dry technical work conceived only to show our own and the composer's profundity?

Now some of us bolsheviks timidly maintain that beauty in music need not be branded immoral. I wander into Edwin Arthur Kraft's great edi-



fice, and such beauty do I hear! Beauty of color in his gorgeous organ accompaniments, the well defined passages for strings alone, wood wind, yea even the Harp, delicate flute passages, each by its individual character enhancing the beauty of his conscientiously chosen choir offerings. You answer, "Shucks! Kraft has a monster Skinner four-manual. Who couldn't on such an organ?" Well, I've heard the great Edwin Arthur do it on a much smaller organ; and what he did with the individual voices in choir accompaniment would make a flock of us get busy and experiment.

Another suggestion and I'll call it a day: Looking over the programs of nationally and consistently popular church organists, as published in *THE AMERICAN ORGANIST*, we cannot fail to note the constantly in-

creasing number of recent compositions by American composers the successful chaps are using. Just because an anthem hasn't the dust of a century upon its pages is no reason for its relegation to the waste-basket. The modern congregation likes modern preaching, and you'll find they'll pay their money for modern choir music, and incidentally modern organ playing. At least they are giving a lot of it to these aforementioned successful church organists listed in T.A.O.

We all want larger and better organs to play, and larger salaries for playing them. Put more emotional beauty and more colorful work into our organ and choir music and we'll get larger organs from our adoring congregations, larger budgets to operate on, and incidentally larger salaries and a much happier time earning them.

powerful influence upon his life.

Speaking of leaders, I would say that if you have acquired the habit of vacillation, of undecision, of undue hesitation, you will never be a leader. If a leader makes mistakes, he rectifies them; if he falls down, he gets up and starts again. By acting, by pushing ahead, he may make a few mistakes, but he will get on faster than one that is so timid that he does not even make a start.

Hesitating characters generally do not succeed; they are nearly always nobodies—just trailers. The leader must be aggressive, he must dare to undertake. But remember, the ideal leader, while daring to undertake, is also cautious and considerate. He does not undertake blindly and in ignorance of what is before him. There is no question in my mind but that character is the essential requirement in order to be of any value to a community.

I feel that personality is a close second. Instances innumerable have been gathered to show that seventy-five per cent of a man's success in life is due to personality. Webster says "Personality is that which constitutes distinction of person," and an organist must have that quality which is outstanding because he is constantly being asked for advice on matters musical. I know of an organist who is a brilliant performer and yet when it comes to obtaining positions he is very unsuccessful because he lacks personality. This is only a proof that personality will go further than scholarship.

Jealousy is one of the greatest hindrances to a musician in becoming a leader and an asset to his community. This brings to my mind a certain young organist who directed a performance of one of the standard Oratorios, and one of his former organ instructors played the accompaniments on the organ. The day following the performance the music critic came out with the following statement: "The evening's production stamped him as a thorough drill master, and he set a standard for others to follow." This article, which was a lengthy one, caused great disturbance among music leaders in that town. The accompanist became so jealous over this splendid write-up which the director received that he went to the critic and found all manner of fault with the production.

Real leaders have poise, because they possess knowledge and know how to use it. A man never knows of what he is capable until demands upon his resources put him to a test.

## Facing the New Season

Some Reflections on the Value of an Organist to a Community and How to Constantly Enhance that Value

By C. ALBERT SCHOLIN

**T**HIS IS A critical time musically, due to the fact that we are living in a Jazz Age. Good music in this country has been neglected, and it is up to us to develop, encourage and strengthen a taste for the very best. People who follow better music professionally, have the opportunity in their hands to create a better age. That is why an organist is needed in the community and why an organist ought to be a leader.

The value of an organist to the community probably doesn't begin with his music at all, but with his character. We respect only people who are consistent. An organist's major work is most likely to be connected with church services. He has a unique position as leader of the devotional life of the people, and worship is the highest expression of the human soul. Can an organist consistently occupy that position and not possess character?

All worthy aspirations along music lines should be encouraged by a musical leader. He should feel it a great privilege to direct a youth to his life work. A life shaping its course to a lofty ideal can be turned to its purpose by helpful words of encouragement. A leader should so live his own life that the youth of the community will want to follow his example.

An organist is likely to be a teacher, and, as a teacher, he has a tremendous responsibility. The apostle James has a bit of exhortation that may well be considered. James 3:1: "Be not many of you teachers, my brethren, knowing that we shall receive heavier judgment, for in many things we all stumble."

Will our pupils be most effective organists if they imitate our moral habits? I know of a certain organist who lost the respect of his community by his devotion to cigarettes, pool halls, and profanity.

A teacher has a unique opportunity to encourage a pupil who shows promise. Here is a lad thirteen years of age who shows promise as an organist, and I am expecting to see him become one of our leading organists some day. His whole music career might turn on the encouragement or lack of encouragement he may get.

Certainly we should express faith in a youth's ability and if satisfied that his ideal is worthy, uplifting and something that will develop manhood, show him that we have faith that he can accomplish it. Do not let him think that you regard him as commonplace, and that his ideal is something beyond his reach or something that he cannot hope to achieve. The way you hold him in your estimation, the manner in which you regard him, will have a



One cannot be irritable and have authority with other people. He should inspire the confidence of his followers by his surpassing knowledge of his business. He should generate intelligence in those under him, but should use diplomacy and not go at it in a hammer-and-tong way.

I have in mind a leader in a certain city who is very efficient in his line of work, but when one looks at him he can tell in a minute that he is of a mean disposition. He has great difficulty in holding a volunteer choir together and is constantly changing positions. He never holds any one position any length of time. Can it honestly be said of such a man that he is of any great value to his community?

A recent writer on sociology calls attention to the fact that nervous prostrations and general breakdowns are most common among those who achieve the least and who may be regarded as parasites. This calls attention to a certain woman who could be of great value to her community if it weren't for her touchy disposition. If she is asked to do a thing she gets nervous and upset over it, and if she isn't asked she gets peeved. Some years ago she had a nervous breakdown and as far as anyone could see, there was no cause for it.

The third requirement an organist should have is training. In this day and age it is necessary to have an education in the line which one desires to follow because of so much competition. The average employer wants the best he can find and an employer who is alert will become acquainted with the training of his applicants before giving them employment. It stands to reason that an organist well trained under the guidance of leading instructors in this country will rise higher than one with a meager education.

But that is only one half the story. The price of achievement is constant effort and eternal vigilance. An organist who is going to be of much value to his community must be studying constantly. I feel that an organist should be adding new numbers to his repertoire right along, as this is the only means that he has in building up his knowledge when not near enough to the larger communities where expert instruction is available. I myself aim to play new music every Sunday without repetition within a year's time. This means that my congregation hears eight new organ solos each Sunday. For the sake of my own development, if for no other reason, I

wouldn't dare to hash over old numbers constantly.

A very revealing incident happened some time ago in a church in Iowa. The organist played well, but practised little, and presented to the congregation a rather limited number of selections. A company of pioneer boys which belonged to the church was anxious in its youthful enthusiasm to do a good turn. The boys seriously proposed to their



## Service Selections

### ALBERT TUFTS

FIRST M. E., LOS ANGELES

Austin—Delectable Mountain  
Borowski—Elegie  
Lassen—Lento con espressivo  
"When Our Heads Are Bowed"—Chopin  
*Mozart Service*  
Overture, Magic Flute  
Andante, String Quartette  
Overture, Marriage of Figaro  
Minuet, Don Juan  
Divertimento No. 17 D  
Minuet, Sym. Ef  
"Within This Sacred Dwelling"  
"Hallelujah"  
"Guide Me O Thou Great Jehovah"  
"Glorious is Thy Name"  
"O Lord on High"  
Fantasia, F for Automatic Organ

### CARL F. MUELLER

CENTRAL PRESBYTERIAN, MONTCLAIR, N. J.  
Shelley—Cantilene  
Maykapar—Italian Serenade  
Homer—Intro, Fugue  
"Still, Still with Thee"—Rogers

### HAROLD TOWER

"The King Shall Come"—Webbe.  
"My Heart Ever Faithful"—Bach.  
"Cometh Earth's Latest Hour"—Parker.  
"This is the Month"—MacKinnon.  
"God Rest You"—Lefebvre.  
"Glorious is Thy Name"—Mozart.  
"Distracted With Care"—Haydn.  
"Pater Noster"—Lefebvre.  
"King All Glorious"—Barnby.  
"Jerusalem's Wall"—Forsythe.

### HOMER P. WHITFORD

"Let us Choral Anthems"—Sullivan.  
"Wake, Awake"—Nicolai.  
"Bless the Lord, O My Soul"—Ivanof.  
"God is Our Strength"—Sweetser.

### WALTER WILLIAMS

Honegger—Choral.  
Barnes—Final (2nd Suite).  
Barnes—Cantilene (2nd Sonata).  
Barnes—Toccata, Op. 18.  
Honegger—Fugue.  
"Lord for Thy Mercies"—Farrant.  
"Hail O Cross"—Perez.  
"God Be In My Head"—Davies.  
"Hail True Body"—Byrd.  
"Christ For Us"—Anerio.  
"Therefore We Before"—Beobide.  
"The Lord Ascendeth"—Phillips.  
"Cherubim Song"—Rachmaninoff.

leader that they earn some money and buy the organist some new music. The leader was vastly amused at the suggestion, for it was made in seriousness and innocence, but he tactfully turned their altruism in some other direction.

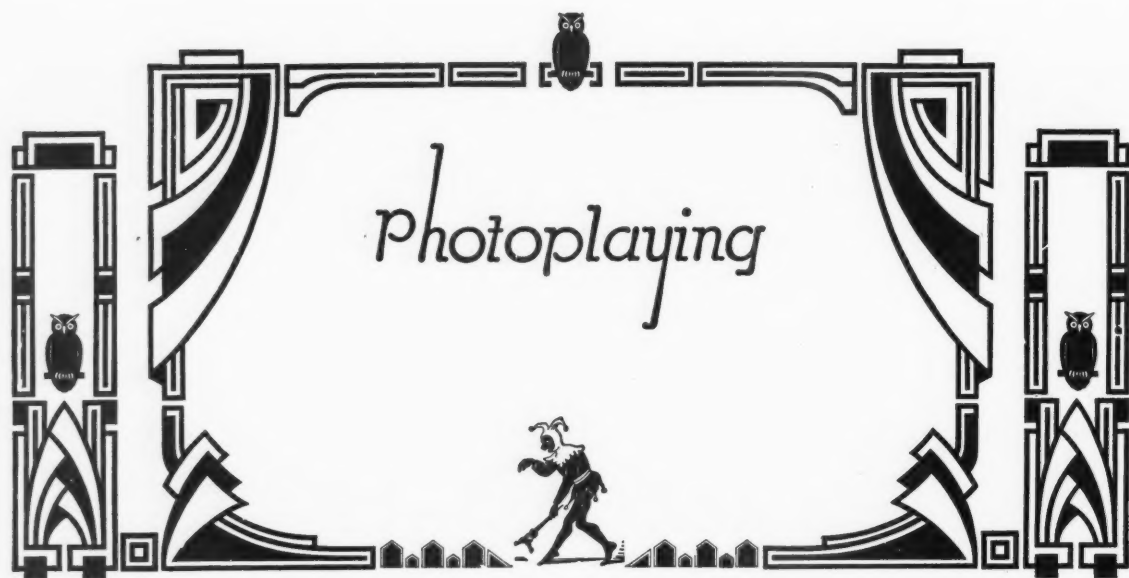
One ought to consider himself a student all through life. To improve upon that which you already know requires constant effort. There is no royal road to success. Success lies in the field of concentration through earnest, patient labor in spite of troubles and discouragements.

If an organist is going to be of any value to his community, his interests must be vastly wider than his own job. In many cases he must subordinate his own job. It will be well for every organist to remember that a community doesn't exist for the purpose of giving him a job, but only supports him in order that he may serve the larger interests of the community.

I had a very interesting conversation with a prominent attorney in this fair city of ours. I asked him to tell me what value he thought a musician was to a community, which he was glad to do, but he also pointed out something that prevents a good musician from being valuable to his community: their temperament that prevents them from entering largely into community affairs. He asked me to name professional organists or musicians who would qualify as real members of any of our service clubs, and my own conviction was that there were very few who could so qualify. In fact that word temperament, behind which musicians sometimes hide, is only an artistic word for a rather ugly trait. It's just plain temper, and bad temper at that.

If musicians had grace enough to quit thinking exclusively of their own interests and be willing to work with each other for larger aims, they could do marvels in any community.

We have been conducting an interesting and very satisfying experiment in our own community. Two churches are directly across the street from each other; both having strong music departments, could be potential rivals. There is no sense of rivalry at all, but, instead, the finest sense of fellowship, simply because the leaders have built a program of cooperation. The combined choirs have given a series of programs together, which have been exceedingly valuable to the community; fostering a spirit of the finest kind of fellowship they have been a delight to all the participants.



## White Institute of Organ

Something About one of New York's Newest Theater Schools  
Where Theater Organists Have Their Chance

**U**NTIL the present year New York City had no adequate provision for instructing new photoplayers. Now we have two such institutions; the present story deals with one of them, and the other will be similarly dealt with as soon as materials are available.

Six months ago there was hardly a more unattractive or desolate spot amidst the whirl and bustle of Broadway than the factory loft which occupied the fifth floor of the building which is now the home of the White Institute of Organ. Dusty and bulky beams, scraps, and all the countless odds and ends left behind by the operators of this small factory, were the only evidences that any form of activity had ever taken place there—a veritable wasteland in the welter of bright lights and gay cafes which surrounded it.

The Institute comprises a reception room, Mr. White's office, a library, and three studios housing the three Kimballs. The door by which one enters is the first indication of the special atmosphere Mr. White has chosen to represent his ideals in a music studio. It is a rather massive affair with a highly colored, small stained-glass window. Passing through, we enter the reception room, with its walls of old Craftex and furniture of Spanish design.

Mr. White evidently realizes that things artistic cannot be inspired in

rooms of white-washed walls and at consoles built before the flood. His furniture, made by Chesterfield, is finished in embossed red morroco; this, with the walls in rough Craftex, and the old-looking doors with hardware in ancient style, all conspire to create a mood favorable to music and art.

The studios, all in all, are "calculated to soothe the most jaded nerves." The textures of the walls of the various studios differ slightly, each from the preceding room, heightening appreciably their effectiveness. One room incorporates a reproduction of a Spanish patio, a bright canopy covering the ceiling, and in one of the walls a small fireplace, with wrought-iron fixtures. Wrought-iron lamps are built into niches, and harmoniously fit in with the general scheme of things.

Motors and blowers are as essential to an organ studio as are decorations artistic, but motors are anything but artistic. Mr. White houses his motors in a small passage out of sight; the organs are built back of the studio walls, with tone-openings covered by grilles or tapestries. One small room is devoted to shelves where the necessary library is arranged and catalogued, both for his own use and for his pupils.

Each studio has its own special decorative scheme. The "entire Craftex wall of one Studio is covered with an old tapestry, while still

more exquisite Spanish furniture beckons one invitingly, the wrought-iron fixtures adding the final touch to a room in which the decorator's art has combined with designer's to create a symphony of comfort and soothing charm."

The third studio houses the 3m Kimball upon which Mr. White does his own work. "High up on the right, a grilled ceiling fronts another great tapestry, while the heavy draperies admit just enough sunlight to illuminate the room to best advantage." This is the studio where Mr. White does his Brunswick recording and his broadcasting.

This is virtually the story of the White Institute. But it does not speak of the money it was necessary to save, earn, or borrow as an initial investment; nor does it speak of such unexpected difficulties as other tenants will make in a crowded city whenever a musician sets up a studio and begins practise. From such expenses the craftsmen of other arts are exempt.

Mr. White was first famous in Philadelphia's photoplaying circles. When Mr. Rothafel installed the three-console Kimball in the new Roxy almost every organist in America wanted the job, more or less openly. Mr. White had passed through the necessary preliminaries and was chosen by Mr. Rothafel, and thus fell into his hands the most inviting photoplaying job in the Metropolis. He served in the Roxy from its opening day, and in spite of the work piling up on him at his own Institute he still plays the chief show at the Roxy.

Just why New York City should have changed its program of photo-



WHITE INSTITUTE: MAIN STUDIO ABOVE, ENTRANCE HALL BELOW

playing is not clearly known to any man. There are too many contributing causes. We hardly care to boast at present in tones adopted some years ago. But when we compare what our own city still has, with what other cities have, we are content to keep our heads up and merely plug along in hopes. Certainly one of the forces that will lead to better times is the spread of the knowledge of how to play jazz artistically, and another is the feeling of confidence an organist has who enters theater work after instead of before acquiring a technical and practical working-knowledge of it. And in this particular the work of the Institute will be invaluable. If any of us want to know how times have changed since we studied organ playing even twenty years ago, certainly Mr. White and his secretary will welcome us for an inspection of his beautiful studios if we don't make the mistake of thinking he is not already rushed to death without our assistance in killing still more of his time. The Institute is most conveniently located on Broadway in the heart of the theater district.





## Australia Buys Units

And the Adjectives Mighty, Giant, and Mammoth  
Travel Merrily Onward

**I**N FAR-OFF Australia the theater world is swayed by what American theater organists and organ builders have found good for photoplaying. Mr. W. A. Crowle, representing an American builder of Unit Organs, supplies theater press materials covering the recent installations in Australia. Mr. Crowle writes, "We are installing six instruments in various theaters, situated in the capitals throughout Australia and New Zealand; . . . . I believe they have created as large a sensation during the last few months as anything which has occurred musically in this Continent for a long while. Three or four American players, Messrs. Devaney, Horton, and Scholl, have been brought out to operate these organs." From the Capitol Theater program, Sydney, we quote the following:

"Last week we quietly crept into the Capitol long before the doors were opened, and started to pen these few lines. Suddenly there came to our ears the sound of a thousand motor cars, then exhaust roaring their Klaxton horns, screeching. What in the name of fortune was all the row? Investigating, we discovered Freddie performing weird feats at the console.

"Just typical of the man.

"His work is his life, and every moment he can run his fingers over that magic keyboard is real fun to him.

"Talking of fingers and hands, we honestly believe Fred. Scholl to have the largest hand of any person in Sydney. When we run a large hand competition we will use him as a measuring stick."

So much for one of our American photoplayers in his new associations in Australia, that great country of such tremendous possibilities. The same theater's bulletin has also these remarks to make:

"The biggest organ ever sent abroad from America is on its way to Australia for the Capitol Theater.

"Costing £21,000, its installation at the new cinema will give Sydney an instrument larger than any London theater can boast. Hither to the Plaza, in London, was recognised as possessing the finest orchestral organ in the British Em-

pire; but at the request of the Directors . . . . . the Company has manufactured one to outclass it. The organ embodies all the inventions of the late Robert Hope-Jones, the English master of tone production, who is credited with every important innovation to organ construction during the past 20 years.

"Some remarkable facts about the instrument are supplied by Mr. Stuart F. Doyle, who heard it played at the Roxy Theater, New York. Its range covers 173 different orchestral effects. By touching a key 70 violins are brought into play; another key introduces 70 flutes or clarinets, while the Vox Humana stop produces the illusion of a choir of 70 voices singing in the wings

of the theater. At the same time, the organ renders acoustic effects necessary to each scene of a motion picture, whether it is the rush of surf, the gallop of hoofs, storms, or the roar of racing trains.

"Fred. Scholl, from Graumann's Chinese Theater, Hollywood, will preside at the console of this mighty instrument."

If the cost were anything like \$105,000 there is something wrong somewhere, or transportation to Australia is expensive business. Theatrical bunk is perhaps well enough for newspaper consumption but between ourselves in the organ world it furnishes neither news nor comment, but a little fun to while away the weary hours. The point that is of value here is that American theater organists are evidently finding lucrative positions in Australia, the Continent that won so enviable a reputation for the quality of its manhood in the World War.



WHITE INSTITUTE: ONE OF THE PRACTISE STUDIOS





MR. LEW WHITE

Founder and director of the White Institute of Organ, New York City, and chief organist of the Roxy Theater

Those of us who take our work in the theater too conscientiously need to take note of the "173 orchestral effects" (and the Philharmonic needs to note how many effects even it is missing). Also "70 flutes or clarinets" show very clearly that the finer distinctions we labor so hard to attain are lost on our theater public, and mass effects, vivid colorings, and a general good time at the console are all we actually need to worry about. Give our audiences these things and they, whether they be Australians, New Yorkers, or San Franciscans, will rise up and call us marvelous.

Being called marvelous, we must not forget, is an excellent tonic for pay-envelopes. Also it is both pleasant and profitable to us in this Continent, as we hope it is similarly to our English-speaking cousins in Australia, to have as close and frequent relations as are possible. From the photographs reproduced

in the theater programs sent through the courtesy of Mr. Crowle, Australia has indeed some beautiful photoplay theaters and Mr. Scholl has lost nothing in the way of attractive surroundings in transferring himself from Los Angeles to Sydney.

## How it Goes Over

Rambling Thoughts of a Friend  
of Photoplayers who Hears  
and Tries to Analyze

**G**OING from one theater to another in order to help in the constructive work of giving the theater profession its share of credit and opportunity is sometimes very pleasant and sometimes not. The chief theaters to be considered by the general populace, and the visitor especially, are the Roxy, Capitol,

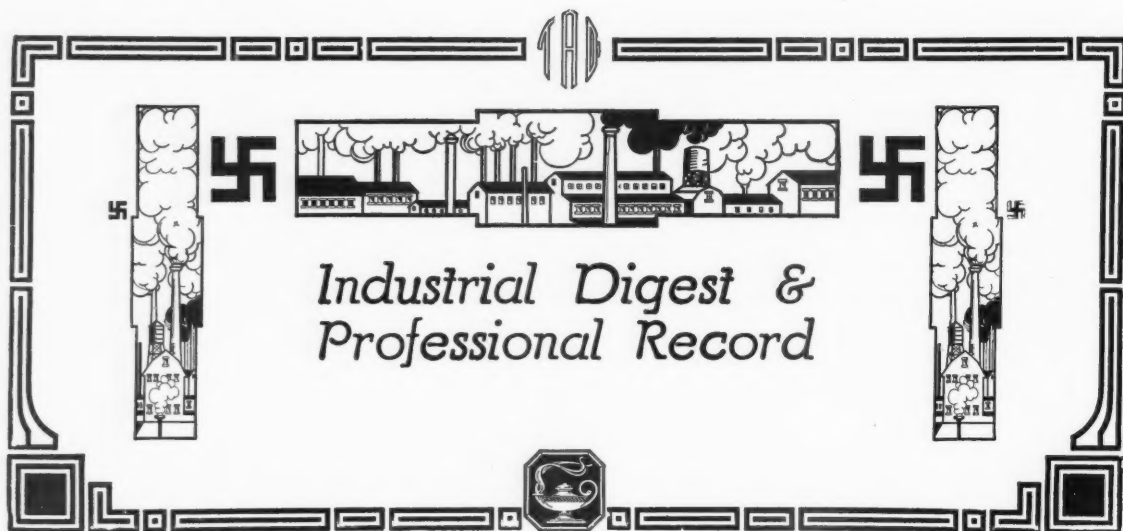
Strand, Rivoli, Paramount, and Rialto.

Mr. Henry B. Murtagh, a great lyric artist for theater work, is still booked at the Capitol's fine Estey (recently enlarged) in a number known as the Organ Recessional—our old friend the Postlude of the church service. The Capitol does not know how to take advantage of its resources. Fine organ, fine organist.

As a matter of fact we do not know that Mr. Murtagh is at the Capitol and the magazine and its staff are too busy with their own affairs to employ a staff of reporters to watch these famous people and keep us informed as to their locations. On the last Capitol visit no organist's name appeared anywhere on the program or the bill. The accompanying had grown considerably noisier than in years past, and instead of an unobtrusive pianissimo background that changed unconsciously with the film story, there was a loudly insistent accompaniment that pegged away vigorously all through. Perhaps the management wants it that way. Theaters are made by their managers, and art as a rule gets little consideration outside the Roxy.

Three newspaper men and the manager of the Empire Theater, London, visited the Roxy and "sat together through the entire performance, enjoying each number so fully that we could hardly believe that for three hours we had been held and entertained every minute." We can talk all we want and grumble against favoritism granted the Roxy, but when all is said and done there is none of us who can produce a rival for Mr. S. L. Rothafel in staging a motion picture show. His orchestra is not what it was in the Capitol under Mr. Mendoza; it may be some day when it has been together longer. But the music is always entertaining, for Mr. Rothafel knows what professional musicians usually forget, namely that music is meant for pleasure and not for science.

Any photoplayer in the theatrical district of Broadway who would be interested in knowing how his or her playing goes across to a disinterested but informed spectator, can have that pleasure, surprise, or shock, as the case may be, if they will send the usual press passes to the editorial offices of T. A. O. and be sure that such passes are not limited to any one day or hour. Critiques can be either specific or anonymous, as the subject prefers.



## Industrial Digest & Professional Record

### Dr. C. Whitney Coombs

Noted Organist and Composer in the Metropolis Retires After Forty Years of Fruitful Activity

HAVING the respect of the whole community, and being as well known on the Pacific Coast as he is on his own native Atlantic, is more than the average man can achieve. Add an unusual quantity of modesty, and the combination is rare indeed. Dr. Charles Whitney Coombs' compositions were known to me long before I ever expected to know their Composer personally. His mildness of manner has brought him up to his seventies with a decade or two lost somewhere in the course of time so that his friends can hardly think of him as seventy.

Dr. Coombs was born Dec. 25th, 1859, in Bucksport, Maine. Before he could talk he could hum a tune correctly. At eight he began piano lessons, and at ten moved to Portland. The career of a musician was not favored by his mother, but the "tragic death of his father cast a gloom over the boy's life and served to concentrate his mind more and more on music." In 1876 he was sent to the Pacific Coast for his health, which he regained, adding music as an acquisition not entirely expected by any but himself. In Vancouver, Wash., he became a church musician, playing the melodeon in St. Luke's, where his uncle was vestryman. Finally, gaining his mother's consent, she gave him her unqualified support, and the two sailed in 1878 for England, Belgium,

and Germany, where he lived "the life of a student in the atmosphere of which he had dreamed."

In Stuttgart he spent five years, studying with Speidel and Seifriz; in 1883 he left for Italy and Switzerland, and the next year landed in Dresden, where he studied with Janssen, Draesecke, and Lamperti. "An excitable nervous temperament precluded his becoming a solo performer, and his attention was turned to song-writing—a gift which found due recognition." Patti heard his songs in 1886 and gave him valuable assistance. A year was spent studying church music in London, and in 1887 he returned to Dresden as organist of the American Church where he remained till 1891 when he came back home to America as organist of the Holy Communion, New York. In 1908 he resigned from Holy Communion to become organist of St. Luke's. In 1928 he resigns from St. Luke's, with its mixed choir and 4-49 Austin, to return to his old haunts abroad.

Sixteen years with the Holy Communion, twenty with St. Luke's; "in September Dr. Coombs goes abroad for a long period of rest amid those scenes of tranquil beauty, where art and literature, music, romance and history have, for many generations, created an atmosphere of alluring charm." The romance, as commonly interpreted, has not captured Dr. Coombs; he returns in the single

blessedness in which he first went abroad. St. Luke's devoted a service to mark their esteem for their organist; the music for the day was from his own pen. Over 150 friends at St. Luke's participated in the dinner given in his honor, when a Book of Remembrance and a testimonial purse were presented to him.

A list of the titles of Dr. Coombs' compositions would surprise even those who think they know the extent of his published works. Schirmer has published 44 secular songs and 38 church songs and anthems; Flammer's list includes eight songs, and Schmidt, B.M.C., Presser, and Gray add nine more, including the cantata "Light Eternal" written in celebration of the 100th anniversary of St. Luke's. Mr. Frederick H. Martens, writing for Schirmer's biography series, says:

"All in all, at a time when the American composer is taken seriously in his own land as never before; when his work is beginning to reap the reward of appreciation in increasing measure, the contributions made by C. Whitney Coombs in the choral and song fields are too important, too valid artistically, not to come completely into their own. Of the many American composers who are called, it may be taken for granted with all safety that the composer of 'The Vision of St. John,' of 'Thy Face,' of 'Her Rose,' of 'Patria,' and 'A Benediction' will be listed among the chosen."

Dr. Coombs was one of the Founders of the Guild and has been a member of the Council for many years; his Mus. Doc. degree was conferred by Syracuse University in 1922.

A man who has ideas of his own, but prefers not to press them to the hurt of his fellow men; a man with native creative ability, not seeking the blare of public trumpets; a man of modesty and charm, certainly such a man is a living "demonstration that idealism in life and work appeals as nothing else to all who come in contact with it." Many months of happiness in the old haunts abroad, and many years of happiness again at home, shall be his if the wishes of the world he has made the richer come true.

—T. SCOTT BUHRMAN.

## Audsley Memorial Library

Further Additions to the Library  
Founded in Memory of the  
Famous Authority

AGAIN through the cooperation of Mr. H. V. A. Parsell the Library has been enriched by the addition of one of Dr. Audsley's own books, *The Art of Polychromatic Decorative Turning*, written in collaboration with his son Mr. Berthold Audsley. It is "a practical manual for the professional and amateur turner," and it carries this autograph in the penmanship of the late Dr. Audsley: "To our dear Friend, H. V. A. Parsell, from the Authors, August 1913."

Thus the Library acquires another of the priceless works of Dr. Audsley. The collection of course includes all his works on the organ.

Some of the pipes, etc., used by Dr. Audsley in his experimental work and also his writings, have been lodged with the Library, thanks to the interest of Mr. Parsell. This collection includes a mixture, a set of three stopped wood pipes proving that the length of a pipe does not alone determine its pitch, a chest of



MR. MICHAEL SLOWITZKY

Who plays the 3-28 Moller in the Victoria, Mahanoy City, Pa. He was born in Hazelton, Pa., Sept. 29th, 1893, and at 15 was a theater pianist, receiving his instruction and impetus from his parents. He graduated from a business school but has always been interested in theater orchestra work, turning his attention to the organ three years ago, being largely self-taught. After various positions as director of music in theaters he became a musician in the A.E.F., later went as violinist to the Cincinnati Symphony, and ultimately back into theater work.

mixed pipes, and isolated examples. There is also a miniature organ, complete all but the wind; it begins with the key and ends with the pipe, which in this case is smaller than the key. It is encased in glass and was evidently designed to show the pneumatic mechanisms of actions.

A copy of Dr. Audsley's *Organ of the Twentieth Century*, in new and unused edition, was sold the middle of June for fifty dollars. We know of only one other copy of this work available, new and unused.

## Advertising Talks

A Discussion of an Instrument as Intricate as a Console and as Responsive under Masterful Hands

**V**ERY FINE psychology in an advertising message crops up every now and then. Here's an unusual gem from the Packard company:

"The personnel of the company from the beginning was made up of men who knew and loved fine things, mechanically and artistical-

ly. So the company was born to occupy the fine car field. Its reputation has been made in this field, so it is natural that we should feel that we can serve the public best by confining our efforts and development to it.

"The history of fine things throughout the world shows that they are produced by men and or-

ganizations that have no other thought, no other ambition, and no other ideals.

"We do not build to a price and we do not cater to the world. Our clientele knows us well and we know them. They are discriminating and we try never to lose sight of that fact. We know that the single standard of high quality will produce better motor cars than were we to attempt to secure the business of the world by building to all the pocketbooks in it. The public has appreciated our single standard of quality ideals and we shall stick to them."

That message looks as though it were made precisely to fit the needs of the various men and firms in the organ profession and industry who are blessed with sufficient volume of general acceptance and appreciation from the rest of the world to warrant their use of such a statement themselves.

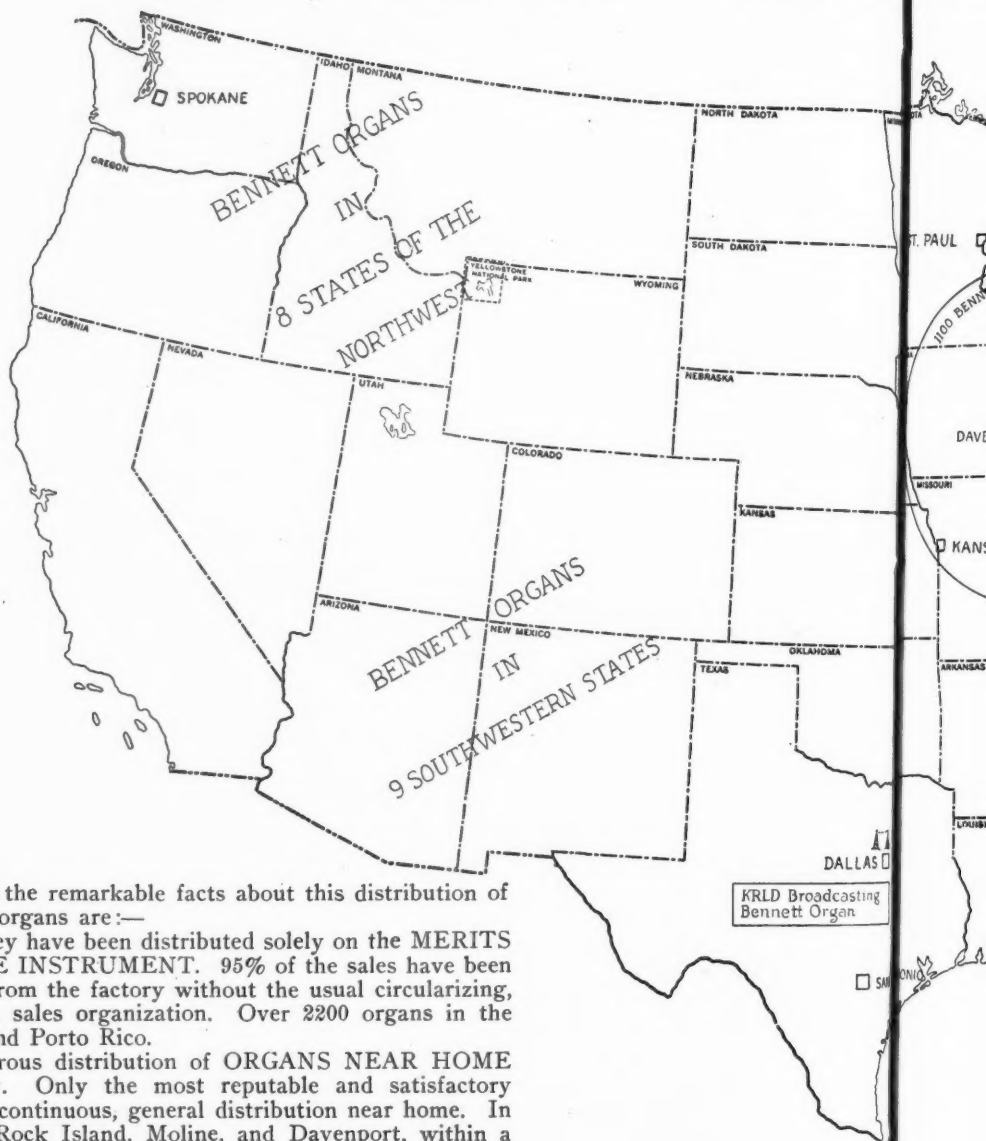
Better than that it is a creed, a fine creed. It inspires confidence and wins respect. It was published to refute the rumor that Packard was to unite with another car of inferior standing, but in addition to refuting the rumor it proclaims an excellence of product that makes a most valuable advertising message. That is the answer to the question. What is advertising?

"Discover the news in your product—then play it up." That's another answer to the same question. We need not read more than twelve advertisements to discover the truth, long known to advertising specialists, that advertising is the easiest thing on earth to write, for the men at the head of any industry, and that it's so easy that it can be done only with greatest difficulty. Advertising that makes the advertiser ask for patronage is just like any other form of begging. "Finding and featuring the news is even more important in advertising than in journalism," says this same authority, Lord & Thomas.

And that is the thing that makes the severest test on any advertiser; it is the safe-guard of the buying public. It is true, as most discriminating purchasers already acknowledge by their actions rather than their words, that the advertised product is superior, and that the only safe purchase is that of the advertised product. The reason for this is not that advertising makes a product safe, but rather that a product cannot be kept in advertising channels unless it is safe, trustworthy, and worth all the seller asks for it. The hitch in the

# B E N N E T T C

## At Home and A



SOME of the remarkable facts about this distribution of Bennett organs are:—

1st. They have been distributed solely on the MERITS OF THE INSTRUMENT. 95% of the sales have been handled direct from the factory without the usual circularizing, advertising, and sales organization. Over 2200 organs in the United States and Porto Rico.

2nd. The generous distribution of ORGANS NEAR HOME is extraordinary. Only the most reputable and satisfactory product finds a continuous, general distribution near home. In the Tri-Cities, Rock Island, Moline, and Davenport, within a radius of five miles from the factory, 90% of all the church organs have been built in the Bennett factory. Within a radius of three hundred miles of the factory, there are at least 1100 Bennett installations giving most satisfactory service. Some of them are over forty years old.

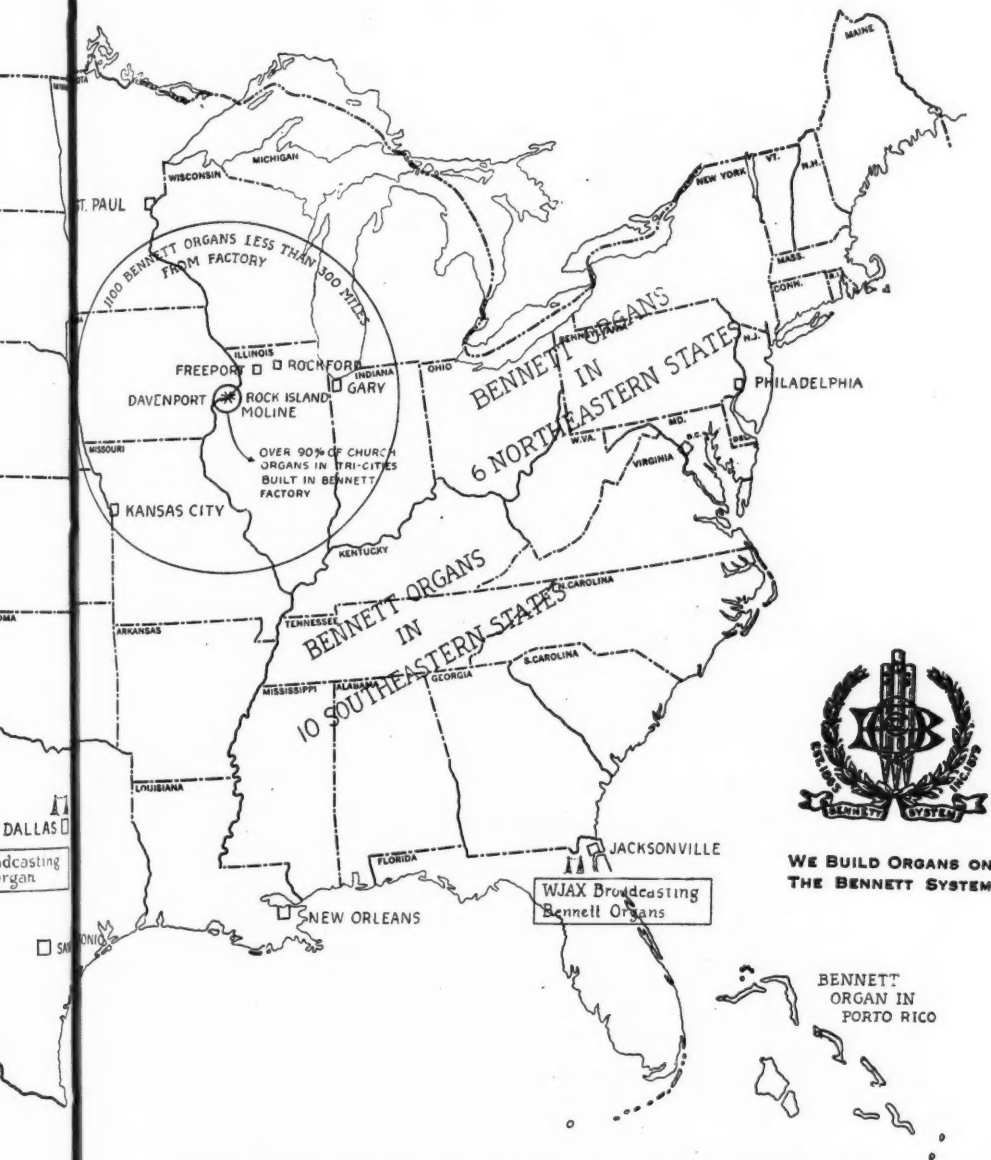
3rd. The recent expansion program of the Bennett Organ Company makes possible greater nation-wide service and distribution. The small squares on the map refer to our special representation in eleven of the leading cities. This affords greater opportunity to serve the organ interests in these different localities.

# BENNETT ORGAN COMPANY R C



# TOR GANS

## d Away from Home



Bennett organs are designed and built to meet the particular needs and requirements of the church or auditorium where they are to be installed. Special protection is included to take care of climatic changes. Any one interested in a quality organ at a moderate price should investigate the Bennett organ.

## NY ROCK ISLAND, ILLINOIS

matter is that if an advertiser is not active, if his product, no matter what it may be, is not selling, he'll have no news about it to put into his advertising—and sooner or later his advertising must go dead. That's as certain as that the sun will set in the evening and money won't last forever if it keeps going out and doesn't come in.

And that is the reason why advertising is, actually, so easy to write if the writing is done by one intimately connected with the product; why advertised goods are usually the only safe investment; and why advertising pays in the long run more than any other investment. Advertising must be treated as an investment, as a serious personal message from the advertiser, his printed salesman, his representative. If it's only a petition to somebody to buy, it will be treated like any other request. But when it's a real message with interesting news behind it, it is then also treated like any other vital news—it's gobbled up greedily and accepted as very likely truth. And truth is another question. Within the past twelve months a product has been advertised in printed pages as being endorsed by the best critics in a certain field, whereas the fact is that not one man in a hundred specialists in that field will consider the product that was permitted to promulgate that claim. In defense of the magazine world it is only fair to add that that advertising did not appear in any established music magazine. In fact it couldn't ap-



MR. EDWARD S. BRECK

Recently appointed to the 4-61 Hope-Jones in the Morrow Memorial M. E. Church, Maplewood, N. J. Mr. Breck was born June 23rd, 1894, in Savannah, Ga., and graduated from high school in Jersey City, N. J., where he also studied organ with Mr. Moritz E. Schwarz, a man of great practical musicianship able to comprehend and respond to the musical needs of today. Mr. Breck was organist of Grace M. E., Westminster Presbyterian, and St. Mary's, Jersey City, for a period of twelve years, and has several compositions in manuscript; but his chief popular fame comes from his work as chief announcer for WOR for three years, during which time his broadcast piano solos won him many friends. He was married in 1926, is a member of the N.A.O., and enjoys "athletics, chess, bridge, and Milt Gross."

pear in the class of journalism devoted to the organ world.

## The Industry Speaks for Itself

### A Condensed Record of Some of the Activities of Organ Builders Who Make Possible an Organ-Playing Profession

#### AEOLIAN

in its program of expansion is using also direct mail, one form being the well known blotters, but with the addition of elegance in typography as well as good quality in the blotter itself. The organ is an art product, and everything representing it should take notice of that fact. One of the hopeful signs in the organ industry is that buyers in general are more and more coming to a realization of the fact that the organ is a work of art and its price must be judged accordingly. Such a Company as Aeolian has been accomplishing much for all organ builders everywhere in its constant association of the organ business with things artistic—one of the chief of which is typography.

One of the unusual developments of organ building that will be watched with interest is the Aeolian-Votey being built for White Chapel Memorial Park, Detroit, Mich. This beautiful building is

located in a park half a mile long and a quarter of a mile wide, and the Aeolian Co., is preparing an electric amplifying system so that the organ may be heard comfortably, and without distortion of tone, throughout the park.

#### AUSTIN

contracts for the mid-summer season include:

Providence, R. I., Masonic Temple, 4m.  
Hartford, Conn., St. Peter's R. C., 4m.  
New York, N. Y., Second Presbyterian, 4m.  
Hartford, Conn., Bushnell Memorial Hall, 4m.  
Cleveland, Ohio, First Baptist, 4m.  
Forest Hills, N. Y., St. Luke's, 3m.  
New York, N. Y., Unity Synagogue, 3m.  
Brooklyn, N. Y., Lutheran Reformation, 3m.  
St. Louis, Mo., First Congregational, 3m.  
Reading, Pa., First Baptist, 3m.  
New Haven, Conn., Howard Theater, 3m.

Dobbs Ferry, N. Y., Presbyterian Church, 3m.  
Jersey City, N. J., St. Paul's R. C., 3m.  
Wilmington, Del., Trinity P. E., 3m.  
New Brunswick, N. J., First Presbyterian, 3m.  
Newark, N. J., Oheb, Shalom, 3m.  
Cincinnati, Ohio, W. E. Huenefeld's residence, 3m with Automatic Player.  
Paris, Idaho, Tabernacle L.D.S., 2m.  
Grand Forks, N. D., Wesley College, 2m.  
Galesburg, Ill., First Scientist, 2m.  
Irving Park, Chicago, Immanuel Congregational, 2m.  
Skowhegan, Me., Notre Dame de Lourdes R. C., 2m.  
Birmingham, Ala., Mt. Vernon, M. E., 2m.  
Nanuet, N. Y., Baptist Church, 2m.  
Petaluma, Cal., First Scientist, 2m.  
New York, N. Y., Temple B'nai Jeshurun, Community House, 2m.  
New York, N. Y., Christ Church, 2m.  
Bergenfield, N. J., South Presbyterian, 2m.

#### BENNETT ORGAN CO.

received a contract from the First Christian Church, Helena, Montana, for a 2m organ which had been under consideration by the Church for many months; the financial problems were solved by Mr. Percy Bullard, a New York City attorney, who gave the Church the instrument as a memorial to his parents who were members of the Church for many years. The instrument will be ready for use in November.

WJAX of Jacksonville, Fla., broadcasts its Bennett Organ every Thursday evening from 8:00 to 8:30, from the Temple of Music, with Mr. Bob Mitchell at the console.

Again coming a long way from home, the Company won two contracts from Pennsylvania. One for Christ Lutheran, Upper Darby; the other from First United Brethren, Hanover. Both were sold by the Philadelphia offices of the Company.

Other organs now being built in their Rock Island factory are:

St. Paul, Minn., Macalester Presbyterian, 3m.  
Fargo, N. D., Fargo M. E., 3m.  
Des Moines, Ia., Drake University, 2m for practise studio.  
Gary, Ind., Bethlehem Lutheran, 2m.  
Jamestown, Mich., Second Reformed, 2m.  
Fernandina, Fla., First Baptist, 2m.  
Abbeville, La., St. Mary Magdalene Church, 2m.  
Polo, Ill., Evangelical Lutheran, 2m.  
A 3m is also being built for the new Masonic Temple, Decatur, Ill., to the stolist of Mr. Arthur Dunham; this stolist will be reproduced in the columns of a later issue.

#### FRAZEE

has contracted for a 3m for the Evangelical Lutheran Church of the Incarnation, Brooklyn, N. Y. The Frazee Organ Co. is located in Everett, Mass., so that gaining an award from the Metropolitan territory is a very wholesome sign of the increasing progress of the Company. They have an attractive slogan, "Favorably known for Frazee tone," which ought to appeal to all lovers of the organ.

#### HILLGREEN-LANE

has been awarded the contract for two studio organs for the Cincinnati College of Music, and at the same time the First M. E. of Newton Falls, Ohio, contracted for a Hillgreen-Lane, as did also the



**RILLIANCE**

...Splendor...Solemnity...Pathos...  
Whatever the range of emotions, you will  
find in a Pilcher Organ a fidelity of ex-  
pression that surpasses expectation.  
And withal a purity and balance of  
tone characteristic of the world's  
greatest orchestras ... Because  
of the proven worth of Pilcher  
Organs, Pilcher has again  
been selected for a nota-  
ble undertaking—to  
build and install  
the largest organ  
in the southern  
middle west.

HENRY PILCHER'S SONS  
*Incorporated*  
General Offices: Louisville, Ky.  
New York Office  
915 Steinway Hall



ESSE QUAM VIDERI

# PILCHER *Organs*

THE VOICE OF INSPIRATION

First M. E. at the opposite end of the U. S., La Mesa, Texas. The completion and dedication of the Hillgreen-Lane in the beautiful new Community Church at Woodcliff, on the Hudson, N. Y., was announced last month, and won new laurels for its builders.

#### KILGEN'S

New York office migrated to Boston to win the 3m and Echo contract for Temple Ohabei Shalom's new edifice in the beautiful suburb of Brookline; Mr. Alfred G. Kilgen and Mr. James Rockefeller, of the New York office, represented the builders, and Mr. Wallace Goodrich was the organist consulted by the purchaser. The instrument will be in the front of the auditorium behind stone grilles, it will be ready in the fall.

Another Kilgen is being built for Our Lady of Angels Church, Brooklyn, N. Y., but Washington, D. C., takes major interest by celebrating in October the centennial of the Fourth Presbyterian, when it dedicates its new building and 3m Kilgen. The original corner-stone from the 1828 frame building has been used in the new structure which is in Italian style inside and out. We understand the Fourth Presbyterian has not announced its new organist as yet.

The great Gallery Organ for St. Patrick's Cathedral, New York, is ready for installation but owing to important improvements being made in the interior decoration the question of the grille work has not been finally settled, so the organ is being held back for these details first.

#### PAGE ORGAN CO.

is proud of its speed in meeting a new-organ emergency for the Methodist Church, Lehigh, Pa. The congregation has been hoping for an organ for some years, when on last Mothers' Day an anonymous letter was read which announced the donation of the instrument in honor of "Christian Parentage Everywhere," the gift of "A Mother's Son." There were two conditions to the gift; one of them was that the donor must remain anonymous, and the other was that there must be "no strings attached" to the gift or the organ in any way. According to the Company's representative, they were able to sign the contract on Monday and have the 2-14-350 instrument ready for dedication six days later. The organ is located behind a grille, the stop-tongues are in four colors, all pipe-work is enclosed, Deagan Chimes and a Harp are included, and the organ chamber is of brick, roofed with tin, and lined with celotex.

#### SKINNER

is building a new gallery organ of four manuals for Grace Church, New York, where Mr. Ernest Mitchell formerly of Boston is organist. The equipment of this famous old Church will ultimately consist of the present chancel organ, which was also built by the Skinner Organ Co., and which will be relocated and placed on the two sides of the chancel; the new 4m gallery organ being built by Skinner; an Echo Organ to be added later; a Processional Organ for the Honor Room, if it should still be needed when the present chancel organs are relocated; and a new Skinner console of 184 stops, 68 couplers, 7 crescendo shoes, etc., to operate the entire organ equipment. Thus Grace Church brings its organ up to date and acquires an instrument of unusual proportions.

## Conservatory Notes

### Brief Items from the Places Where Organists are Made

CINCINNATI COLLEGE OF MUSIC issues a handsome 80p. 6 x 8 booklet, fully illustrated, in which is noted an organ faculty of Dr. Sidney C. Durst, Mrs. Lillian Tyler Plogstedt, and Mrs. Lillian Arkell Rixford, and special courses in boy choir work. The organ equipment begins with a 4m Austin in the auditorium, and includes a 3m Moller in the college auditorium, two 2m Roosevelts for practise purposes and two 2m Hillgreen-Lanes now being installed. The Cincinnati College of Music is half a century old, but it was only half a decade ago that a revival began, especially in the organ department, with Dr. Durst appointed to head it.

The honor roll for last season included the Springer Gold Medal to Helen Isobel

Pope; diplomas to Margaret Elzina Adams and Ruth Law Mathews; certificates to Mary Elizabeth Jones, Wilhelmina McLane, and Marceline Marin, all in the organ department.

#### MODERN SCIENTIFIC ORGAN SCHOOL

was closed for the summer to give the faculty a much-needed rest, and the founder and director, Mr. William A. Goldsworthy, spent the period from July 7th to Sept. 15th on the Atlantic and in England, France, Belgium, Holland, Germany, and Switzerland.

Mr. Goldsworthy transferred his own organ-playing activities to the famous St. Mark's in the Bouwerie last year, and took the School and its equipment of organs along with him for greater convenience. In addition to teaching, he played three services each Sunday (with unusually extensive music most of the time), continued his activities as recitalist, and composed six services for his

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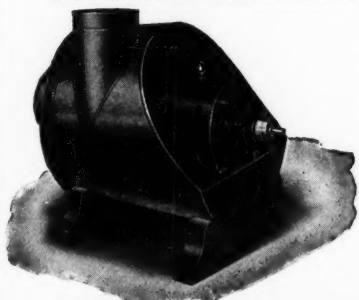
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church and eight men's chorus numbers which Riccordi is publishing this fall; Gray has already published four other of his compositions.

#### N. Y. UNIVERSITY'S

department of music includes two organists on the faculty, Mr. Philip James, teaching Conducting and Orchestral Playing; and Mr. Alfred M. Greenfield, teaching Appreciation, Sight Singing, Ear Training, Rudiments of Theory, and conducting the University Glee Club.

#### VELAZCO STUDIOS

have enrolled an organist from Paris. Mr. William Spalding, an organist from Denver, Col., in devoting himself definitely to the career of organist decided to equip himself with the best instruction available so far as he could determine it; with that in mind he went to Paris and enrolled with Mr. Marcel Dupre. In Paris he was appointed to the Gaumont Theater, with its seating capacity of 7000, and changed his field from concert to theater. He obtained a leave of absence in order to return to America and study theater style with Mr. Emil Velazco at the Velazco Studios. Upon completion of his course he will spend a short vacation in Denver and then return to the Gaumont, Paris.

#### THE DEL CASTILLO SCHOOL IMPORTANT ENLARGEMENTS ANNOUNCED FOR COMING SEASON

THE DEL CASTILLO SCHOOL at the end of its first season has felt the necessity of enlarging the scope of its instruction. Various applications and inquiries for instruction other than in theater style have made it apparent that the courses offered should be more varied. Accordingly the School organization has been altered for the coming season to include instruction in all types of organ playing. The theater organ instruction will remain as at present. Class lectures will continue on every phase of theater playing with the customary additional evening lectures devoted to demonstrations of actual picture playing. The screen equipment continues to be offered; all kinds of films and slide-solos will be used as heretofore in both private and class instruction.

In the church organ field the School now offers instruction in all branches, with Mr. Earl Weidner, the associate instructor. A special feature to be offered will be a short course for the smaller church positions, curtailed sufficiently to prepare students for the less pretentious church organ positions without undergoing the long study of Bach as a foundation.

The School has also found in the past year a surprising number of musicians who are anxious to master the organ simply for their own enjoyment. Special courses will be arranged for this class of students, which will avoid as much as possible the monotony of exercises and develop early facility in adapting light and popular music to the organ.

The growth of municipal organs with the consequent positions of organists who play them has also necessitated a new type of organ playing in which mere musicianship is not adequate. The School considers it its duty in all phases of organ playing to develop personality and interpretive depth in its pupils, with a definite regard for the musical tastes of

the public. This involves discussion and advice in what has come to be known as showmanship. This quality, conspicuously lacking in many of the more conservative organists, will be developed.

Broadcasting at the School through Station WNAC continues to be one of its most varied features. The School has now taken over the regular series of noontime organ concerts in conjunction with Mr. E. Lewis Dunham, official

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We publish about two hundred anthems a year. By our method of distribution, these anthems are sung by not less than 20,000, and in some cases by as many as 40,000, singers within about two months after publication. The demand for so many new anthems every year constitutes a large opportunity for anthem writers and this anthem contest is our earnest invitation to them to embrace it.

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organist of WNAC. Noontime programs from 12:30 to 1:00 are played daily by Mr. Dunham, Mr. del Castillo, Mr. Weidner, or an advanced student. These broadcasting privileges for students have proved an attractive opportunity and are eagerly grasped by pupils who feel that in this way they develop poise and assurance in public playing. In addition to these noon broadcasts. Mr. del Castillo

also plays a regular evening program one half hour a week. During the past season Mr. del Castillo tried the experiment of playing entire telephone-request programs. It was found that with calls pouring in as fast as they could be handled, requests were recorded at a maximum rate of about 55 in 30 minutes. These requests, when tabulated, furnished an interesting index to public taste. It was found that popular songs were what the great majority preferred. There were, however, various favorites which always remained near the top of the list, including Blue Danube Waltz, Bells of St. Mary's, Handel's Largo, Herbert's Sweet Mystery of Life, Katelby's Monastery Garden, Roses of Picardy, Liebestraum, and the Rhapsody in Blue.

tial in any musical program. People do not like to have to listen to any one instrument in a recital more than an hour at a time. In warm weather it becomes almost intolerable and any pleasant impression from the presentation by the musician is overshadowed by personal weariness and discomfort.

Second to shortness, an organ recital should certainly have variety in the mood of its different compositions. A fugue should not be followed by another very complicated contrapuntal work, such as a movement from a sonata; a light, dreamy number should be followed by something vivacious instead of another short work in somber color; there should not be too many show pieces, replete with technic, on one program.

One very popular young organist attending the convention, when queried along these above-mentioned lines by the writer, admitted that "very few organists know how to make up a program and balance one piece against another." He added that he himself did not realize how easily this failing and that of similar endings for several organ pieces in succession on a program might become a fault until he began teaching organ to others.

There is no musical medium with wider possibilities than the organ. It is practically indispensable in churches; it has become a necessity in theaters; the more ambitious models can reproduce symphonic works in communities where a symphony orchestra would be out of the question because of the expense, and the organ also has a growing popularity in the homes.

—HELEN FETTER, in the Washington Star

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jumped to a big Broadway job and is now also a popular radio broadcaster. He is only one of many. As a matter of fact, most of the Velazco students have good theatre positions. The mere fact that they have studied under such a distinguished theatre organist as Emil Velazco is in itself a recommendation. Velazco and his technique are the sensation of the musical world and his fame is increasing daily. Join the big parade. Competent theatre organists do not have to walk the streets looking for jobs. They already have them and Velazco students have some of the best on Broadway. Write, telephone or call for information.

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MRS. EMMA LOUISE SORESENSEN  
Who succumbed to pneumonia early in the past summer. Mrs. Sorensen was born in Newton, Mass., graduated from the highschool there and entered the New England Conservatory, Boston, studying piano. She appeared as piano soloist with the Pryor band, and had been identified with theater music for the past seasons, playing organ in the Proctor theaters in Plainfield and Elizabeth, N. J., and in Loew's National, New York, where she was chief organist. Mrs. Sorensen, nee Emma Louise Pratt, was married in 1906; she was a member of the New York Society of Theater Organists.

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### PERSONAL NOTES

MR. & MRS. FRANK STEWART ADAMS of New York spent the summer in France, with a few weeks in Paris where Mrs. Adams' sister, Miss Margareta French, is organist of one of the few theaters housing an organ.

MR. & MRS. WM. H. BARNES' new home in the residence suburbs of Chicago has been completed and they moved into it the middle of July; the organ Mr. Barnes built for his former home has been moved to his new residence and is already in working order.

DR. & MRS. CLARENCE DICKINSON have spent another summer in Europe, partly in vacationing, and partly in Dr. Dickinson's usual hobby of looking for the unusual in organs and organ literature. This month Dr. Dickinson adds to his duties the management of the newly organized school of church music of Union Theological Seminary, where his annual February series of recitals have made him and the Seminary famous.

WM. RIPLEY DORR of Los Angeles has moved his studio organ from the

Gamut Club to the Artists Melting Pot. Mr. Dorr has an organ in his residence and frequently entertains his organistic friends at informal organesques. At one of them Mr. Dudley Fitch was given

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The School does not give special courses for the Summer but is closed until Sept. 15th to give the staff a much needed rest.

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a theme and a half by Mr. Ernest Douglas for Dupreying, and at the next party Mr. Fitch got even by presenting Mr. Douglas with "a twister; during the playing the cuckoo clock announced 9:30 and Douglas echoed the cuckoo with the Gedeckt" much to the amusement of his friends. It's perhaps not so long a step between composing prize-winning suites and grabbing cuckoo themes for improvisations.

PAUL E. GROSH, of the First Presbyterian, Fort Wayne, Ind., spent his vacation in the New England states.

LESTER W. GROOM, of T.A.O. Staff, has transferred his teaching activities from Cosmopolitan School, Chicago, to the Columbia School, teaching organ and theory. His circular announcement of the change is a model of courtesy and professional propriety, in handling such a difficult situation. Mr. Groom dedicated the 2m Moller in St. Basil's, South Haven, Mich., July 1st.

DR. RAY HASTINGS of Temple Baptist, Los Angeles, is giving preludial recitals as usual at the evening services during the summer.

OTTO T. HIRSCHLER, of the First Methodist, Long Beach, Calif., and for four years organist at California Chris-

tian College, Los Angeles, has been made Dean of the College.

E. A. HOVDSEVEN is continuing his Sunday recitals at Mercersburg Academy through the summer; a new contract for next season at the Academy has been signed.

A. LESLIE JACOBS, of Wesley M. E., Worcester, Mass., is spending another summer season in special study under Mr. Williamson at the Winston-Salem classes—which is probably one of the evidences pointing to the actual reasons back of Mr. Jacobs' past decade of advancement from one position in church music to another just ahead.

MISS MAY BELLE LOUISE MOLLER, daughter of the famous organ builder, has announced her engagement to John Wagaman, a University of Maryland Law School graduate, the wedding to take place Aug. 22nd.

WILLIAM ROCHE, who recently left Trinity, Halifax, N. S., when fire destroyed its organ and finances destroyed equally effectively the chances of a new organ, entertained his old choir for its annual outing, at his summer home, Melody Inn, Isleview, Bedford. Among the events staged were a Wheelbarrow Race, 3-legged Race, and Balloon Race.

DR. H. J. STEWART, of San Diego's out-door Austin Municipal Organ, was given a birthday dinner by the San Diego Guild. Dr. Stewart has been in San Diego since 1915 when he was appointed exposition organist.

VAN DENMAN THOMPSON, of Depauw University, gave a recital there June 9th with excellent representation for American composers, and on the 17th he gave a recital in Broadway M. E., Indianapolis.

H. L. YERRINGTON gave a recital in the First Congregational, Norwich, Conn., June 24th, with four American composers represented.

SHERMAN J. KREUZBURG, of the famous First M. E., Asbury Park, N. J., has been appointed to St. James' P. E., Danbury, Conn., where he began duties Aug. 1st, with a boy choir—in which he is most interested—and a carillon made by Meneely, an American firm.

HAROLD SCHWAB, of Boston, spent the summer at Fontainebleau, France, and observes, in connection with some of the students, that many who come with a good showing but a poor foundation of technic are required at Fontainebleau to go back to fundamentals and spend their time on elementary technical exercises. A warning in good time for those who would go next year, to get their elementary technic in good repair or they too will forfeit the finish they are going for and have to be content with the foundation they ought already to have.

R. DEANE SHURE, Washington composer, is paying the penalty of overwork by taking an enforced vacation for several months to regain the health and vigor he spent too freely during the past season. All who have played his programmatic organ works wish him the speediest recovery and a happy return to composition.

F. HENRY TSCHUDI, blind organist of the Institute for the Blind, New York, died July 18th while performing his usual duties at the Institute. He went to work in the morning for the usual session, was taken suddenly ill, and died of heart trouble within a few hours. Mr. Tschudi was born July 30th, 1873, in Corinth,

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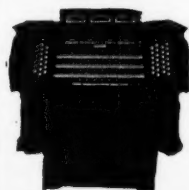
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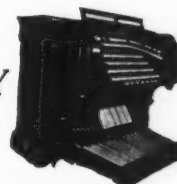
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There were 1250 copies of this monumental work published in the first and only edition and then the plates were destroyed. The price rose from \$30 to \$50, \$75, and finally to the present price, \$100 a set for the perfect de luxe autographed edition in new and unused copies. There are only a few sets available. No effort is being made to sell them. This notice is printed merely for the convenience of any who may be interested. Enquiries may be addressed to Organ Interests, Inc., 467 City Hall Station, New York, N. Y.



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Miss., but his professional work has been associated chiefly with New York City and its surrounding territory.

F. W. RIESBERG, organist of Calvary Baptist, New York, and famous as the organ expert on the staff of the Musical Courier, has inaugurated a special concentrated course of organ lessons for the fall term; pupils have the advantage of playing on Calvary's five-manual organ, and studying with an organist known throughout the Metropolitan district. Mr. Riesberg was one of the recitalists at the Sesquicentennial, the Pan-American, and the St. Louis Expositions. He has been associated with Musical Courier editorial staff for thirty years.

ABRAM RAY TYLER, of T.A.O. staff, is still confined to the Henry Ford Hospital, Detroit, pending preparations for an operation. There isn't anything his friends wouldn't gladly do for him—and that's the highest tribute any man can have paid to him. He is a hard worker, honest with himself, generous with his friends, keenly devoted to the welfare of his profession, an improviser who makes a habit of giving improvised recitals regularly in the Temple where he is organist, and a hard-working business man through the eight-hour working day. Mr. Tyler will probably be confined to the hospital for another month. Physicians are giving him expert care preparatory to the necessary operation, and he is responding encouragingly to the treatment. The best of luck and a mighty speedy recovery is the wish of every one of his innumerable friends.

HARRISON M. WILD has resigned the conductorship of the Apollon Club of Chicago after holding the post for thirty years; Mr. Edgar Nelson has been appointed in his stead. Mr. Wild says thirty years is enough for any man in one job. He was organist of Grace Church for twenty-three years and conductor of the Mendelssohn Club for twenty-nine years.

LEW WHITE, founder and director of the White Institute, New York, and chief organist at the Roxy Theater, has been granted a month's vacation from theater duties so that he may take the better care of the organization of the Institute's schedule for the winter term and still have a few days away from New York and organs.



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THE well known church-music publishers, Lorenz Publishing Co., Dayton, Ohio, announce their Seventh Anthem Competition and offer 12 cash prizes totaling \$1000.00 for the winning anthems. "The purpose of the competition is to secure the best available material for church chorus choirs and, since the firm publishes about 200 new anthems a year, it is naturally always interested in new writers and fresh, promising material. The main criteria in determining the decision and awarding the prizes will be the attractiveness and practicability of the anthems for chorus choirs." The contest is open to all who wish to participate, irrespective of locality or nationality, as long as the anthems submitted are for mixed voices, the text in English and suitable for use in a church service, and the manuscripts in the Dayton office not later than Feb. 1st, 1929. Further details and conditions will be furnished upon application to Lorenz Publishing Co., Dayton, Ohio.

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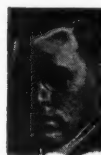
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RepresentativeTHE EDITOR'S campaign for the en-  
couragement and emboldenment of  
women organists begins to bear fruit of  
a ripe sort. Whether caused by this  
propaganda or not, there was organized  
in Chicago recently a Chicago Club of  
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is certain.Harrison M. Wild, who for thirty years  
has held the baton as conductor of the  
Apollo Musical Club, has resigned and  
will be succeeded by Edgar Nelson,  
president of the Bush Conservatory. In  
offering his resignation, Mr. Wild said  
that "thirty milestones along the same  
road are enough."For twenty-three years Mr. Wild was  
choirmaster and organist of Grace  
Episcopal Church, and for twenty-nine  
years he was conductor of the Chicago  
Mendelssohn Club.**Your Correspondent** has announced his  
severance with the Cosmopolitan School  
and affiliation with the Columbia School  
of Music. In the announcement is  
written, "In so doing I wish to record  
my high regard for the Cosmopolitan  
School and its principles of teaching and  
to recommend it warmly as a 'school for  
serious students.'"A new Moller Organ was opened at  
South Haven, Michigan, July 1st, by your  
Representative. The dedication program  
included many religious works used in  
the Catholic Church, by request of the  
priest of the parish.**New York**ONE WEEK'S offerings for music-lovers  
in New York City included the follow-  
ing paid concerts by professional musi-  
cians; our list does not include any con-  
certs of the type of the free organ re-  
cital.Operas: Carmen (3 times), Die Walk-  
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In addition a theater orchestra of 90 players gave 28 overture performances, for the most part eminently well played. The other theater orchestras that flourished some few years ago are now confined almost exclusively to the half-minute or perhaps full minute introduction to a jazz band on the stage or some such part of the program; the Roxy remains the only one to be doing very much of interest to musicians.

Those who visit New York in the summer miss virtually everything musical that would be of profit to them. Musicians stop work in the Metropolis when Easter has passed, and visits after that date do not reward organists from other localities who do spend the time and money to come here.

Old Trinity saw the light and abandoned its ancient and completely inadequate organ some years ago in favor of a modern Skinner; another old church is now doing virtually the same thing: Grace Church is to have a new organ equipment, consisting of a new gallery organ of 61 registers by Skinner and a new Skinner console to control both the new organ and the old chancel instrument.

## Pittsburg

By CHARLES A. H. PEARSON  
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IN CONNECTION with the summer term at the Pittsburgh Musical Institute, Mr. William H. Oetting gave two lecture-recitals. The first had to do with Nature as Expressed in Organ Music, and the second was on Dance Forms in Organ Music.

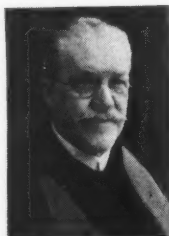
At the Carnegie Institute of Technology, three of the advanced pupils of Dr. Caspar P. Koch played at a brief organ recital in the Theater of the College of Fine Arts, toward the close of the summer term. Miss Snyder, Mrs. Miller and Mr. Frederick Chapman were the soloists.

On the last Sunday of July, Dr. Charles N. Boyd of the Pittsburgh Musical Institute played both services at the First Presbyterian Church in the absence of Mr. John A. Bell. The First Church,

located downtown, continues both services throughout the summer, and it is thrilling to worship there with congregations which fill not only the Church, but a good part of the chapel, at a time when most places of worship are either closed or running on a very light schedule.

## Britain

by  
DR. ORLANDO  
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Representative



ALTHOUGH NOT strictly speaking within the scope of this column, I feel I ought not to pass unnoticed the death, on June 4, of James Robert Sterndale Bennett, in the 81st year of his age. Mr. Bennett was the son of Sir William Sterndale Bennett, the greatest English musician of the last century. Although not a professional musician himself, but a schoolmaster, sometime headmaster of Derby School, Mr. Bennett did everything in his power to further the development of music amongst the students with whom he had to do. He will be best remembered for his "Life" of his father, a work as delightful as it is detailed. His contributions to Grove's Dictionary were important; and it is a matter for sincere regret that his biographical notice of his distinguished father, which appeared in the earlier editions, has been discarded in the third edition for a monograph of in-

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adequate importance and equally inadequate appreciation.

After 43 years of active and distinguished service, Dr. Frank Bates has retired from the organistship of Norwich Cathedral. For 30 years he has been conductor of the Norwich Philharmonic and Choral Societies. He is succeeded by Mr. Heathcote D. Statham, formerly a choir-boy at St. Michael's, Tenbury (Sir Frederick Gore Ouseley's school), a student at the Royal College of Music, and sometime organist of Calcutta Cathedral.

All those who are interested in British choral music will note with sincere regret the passing on the 29th of May, and at the age of 80, of that celebrated lecturer, conductor, and ardent Tonic Sol-faist, Mr. Leonard C. Venables. Mr. Venables' work on Choral and Orchestral Societies is a volume as readable as it is useful. I remember meeting Mr. Venables at Plymouth, about 20 years ago, when presiding over a musical gathering at the request of its organizer, the late Mr. J. Spencer Curwen.

The Tonic Sol-fa College is making a strong protest and putting up a splendid fight against the proposal of the Board of Education to abandon the use of this system in the elementary schools of this country. The action of the Board has been attributed to class prejudice, but denominational bias may have something

to do with it, Dr. Somervell, the musical head of the Board, being a Roman Catholic, while the founder of the Tonic Sol-fa system was a Congregational minister. One can only hope that for the sake of sight-singing in our public schools, the proposals of the Board will be withdrawn or utterly defeated.

Some little interest has been aroused in professional circles by the reorganization of the so-called Incorporated Society of Musicians which for some years past has been in a condition which if not exactly moribund has certainly been without any real influence upon the musical life of the nation. Its examinations, which have never been a signal success, are now to be abandoned; and the principal activities of the Society will be directed towards the furthering of the interests of the bodies supporting it, and against the legal operations of some other institutions with which neither the Society nor its friends are artistically connected or financially concerned. Such a society cannot be thoroughly representative, but is more likely to become a coterie or clique of peculiar people, not altogether and in every respect zealous of good works.

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SOUTH AFRICA is the place made famous by diamonds and Mr. John Connell. We have grown accustomed to diamonds and they excite little attention but Mr. Connell has again staged one of his stupendous festivals and we must have the report. It began March 25th and ended April 10th. It began also with an organ recital by Mr. Connell, as official organist of Johannesburg, and he played five other recitals.

As a conductor Mr. Connell's program included the following in this order: orchestral concert for children, orchestral concert for native children, festival orchestra concert. Schubert orchestral concert, oratorio concert with orchestra, festival orchestra concert. One of the attractive features of the orchestral concerts for children was the complete illustration of the orchestral instruments, each pictured and described separately. "The Creation" was the oratorio chosen for presentation.

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The complete program book was prepared by the railway and harbor administration and excursions were run to Johannesburg during the festival. Complete lists of churches and theaters were given, with program details each day for the latter.

Mr. Connell's full duties through the festival were summed up thus: "Play a daily organ recital for a fortnight, direct afternoon performances, and evening performances during that period at 5:30, conduct rehearsals of orchestras and choral societies; attend the organization of children's concerts, both European and African; score for full orchestra, including every known instrument except marimba, Moussourgsky's Coronation Scene (the parts did not arrive at Johannesburg in time), and give concerts, including two orchestral concerts, one a Schubert program, the other including Wagner items."

Among other activities is an essay on Music and the Public Library, printed and issued by the Library Committee, and a new organ being built for the new cathedral in Johannesburg, to the plans of Mr. Connell.

#### GERMANY

##### LIST OF MUSIC FESTIVALS AND OTHER

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THE NORTH GERMAN LLOYD has issued an attractive booklet of music

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festivities in Germany during the summer season, prefacing the book with a reproduction of a photograph of Schubert taken from a lithographic stone recently discovered after half a century of repose in a file of stones, some others of them similarly by the artist Kriehuber. The booklet covers the period from May 13th to Nov. 17th and there is a complete list of N.G.L. sailings between Bremen and New York.

Among the festivals were: 5-day Beethoven celebration at Bonn in May; three festivals in Baden-Baden, May, July, and September; series of Palace Concerts in Bruchsal, presenting music chiefly from ancient and little known sources; 5-day festival for German composers, in Schwerin, May 20th to 24th; 3-day Old Heidelberg festival; extensive Schubert celebrations in Vienna from May 26th to July 23rd; Government's official 4-day Schubert festival in Vienna, No. 17th to 20th; 18 operas in the Festival of Dresden State Opera, June 6th to July 1st; sixth Reger festival in Duisburg, June 7th to 10th; newly discovered works of

Bach, June 16th and 17th in Liepzig; Handel festival at Kiel, June 20th to 24th; Mozart festival at Wurzburg, June 23rd

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SONATA DRAMATICA

THE prize work that drew the 1926 N.A.O. Audsley Gold Medal and it ought to be good, but that could be decided only by learning it, hearing it several times, or waiting twenty years for the verdict of the profession. It is difficult, but not too difficult; technical and thematic rather than inspired; and there are 43 pages.

ALLEGRO MODERATO opens with an unaccompanied theme which few will like as well as the Composer evidently liked it to spend so much work upon it. This leads to what may, in one light, be considered a free introduction, which in turn melts into the movement proper. It is very organistic, somewhat bombastic and noisy, and gives dramatic entrance to the work. Our first



illustration 1431 is taken from the bottom of the second page where things are thematically pretty well exemplified. There are some smooth and almost melodic passages, many examples of sprightliness, ample contrast of treatment to support the good length—we show in 1432 an instance in the first movement where the Com-



poser plays with a motive from his theme. To put over 19 pages of structural music of this sort requires a pretty good player, and it is doubtful if audiences will find themselves able to thank many of us when we play it. Vivid registrational contrasts, with the utmost use of rhythm when the chances do come, may help a great deal. Of the musicianly excellence there is no question, but of inspirational musical beauty there are many who will want more.

SONG WITHOUT WORDS opens as in 1433, and another style is shown in 1434. Again musicianship is evident



throughout, and from the viewpoint of the profession itself a noble work indeed has been done; if we confine its playing to our own conventions we will gain tremendously by the study of the work, comparing the playing of our chosen artists with the printed scores in our own hands. Before the public, who employ us for the refined entertaining values of music as an art, we had bet-

ter confine our presentations to single movements, very carefully placed on the program. Many have praised the work, many have found it deadly dull. Your re-



viewer finds it not deadly dull but a fine piece of workmanship; his only word of caution would be along the lines of whether or not the profession's own standards of judgment are those by which music for paid public concerts is to be judged and appraised.



PEAN opens as in 1435; it is a smooth, bright, vigorous movement of considerable length, with many contrasts, much thematic manipulation, and, again, evidences of musicianship throughout. Excerpt 1436 shows one of the themes and one of the varied moods to which it is



treated. This last movement seems the most likely to find favor with an audience, because it is not so contrapuntal, is more varied in treatment from an understandable viewpoint, and is not so long.

Why would it not be an excellent thing for the N.A.O. to go one step further with its prize ideas and make it a requirement that every convention program include one complete prize work? This would place the using of these fine American structures where it belongs, among the members of the profession, and it would gradually acquaint both player and listener with the possibilities. Besides that, no doubt the judges responsible for each selection would find many surprises and other interesting features. We as a profession cannot take ourselves and our work too seriously when we are among ourselves with the public excluded, and the more we study these extensive works, the better musicians will all of us be. We recommend this composition to every professional; it's a work we can spend many happy practise hours over. (Gray, 1928, \$3.00)

### A WORTH-WHILE MELODY FOR ORGAN

PARKE V. HOGAN'S RETROSPECTION

By GORDON BALCH NEVIN

AN ORGAN MELODY of originality and distinction is a rare, rare thing: even rarer than, of late years, a sunny day in June! Precious few that showed any real character have come within my observation during the last thirty moons. Gather around, my brethren, while I wax enthusiastic over a real tune!

About a year ago I was committing the Americanesque sin of spending the evening trying to read and listen to the radio at the same time. This usually results in neither occupation's getting any concentration. What I was reading I don't remember, it might have been Spencer's "First Principles." (Sotto voce, it probably was



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"Gentlemen Prefer Blondes.") The detail is non-important. The radio was pumping out an organ recital at the time. That, too, is usually non-important. I seem to remember that the *LIEBESTOD*, of all selections least suitable for a broadcast, had been played.

Vaguely I was conscious that the following selection was announced to be a new number, *RETROSPECTION*, by Parke V. Hogan. Two things made this click to my attention. First, I knew Parke V. Hogan, though only casually, and second, the title was to me a new one in organ literature. A composer always reacts sharply to any new detail, even as small a one as a title. The two things together served to side-track whatever I may have been reading at the moment.

Over the radio came a simple, syncopated accompaniment with pedals sharply detached, and then above this



simple figure entered a lovely, broad, flowing melody, minor tonality, placed in the tenor and alto tessitura and played with plenty of tempo flexibility. This continued for perhaps thirty-two measures or so and then came a shift to the relative major with a slight increase of speed.



After this the original theme in minor reappeared, slightly varied and with some neat contrapuntal treatment giving the effect of double-stops on a cello. A brief coda derived from a fragment of the theme, and the piece was over. What followed on the broadcast I do not know; I listened no further, for I was afraid of an anticlimax.

The same evening I wrote to Mr. Hogan and inquired if the composition was published and if so, by whom. His reply was unique: he said the number was not published, that he had not written it with any thought of publication, and that he believed that it was no better than a lot of music that already was published and available! Modesty such as this is positively astounding, take it from one who knows! The average composer who has not reached publication invariably believes his stuff to be far better than anything now in printer's ink, and will tell you grand tales of the "publisher's organizations to suppress new talent!" Here was a man with a modesty that commanded respect.

The rest of the story can be briefly told. I wrote to the Composer urging him to submit the composition to an active publisher. I also wrote to the astute musical editor of the Presser firm, Mr. P. W. Orem, telling him of the piece and of my delight in hearing it, and advising him to secure it. The result was as I had anticipated: when the manuscript and Mr. Orem got together, it took very few moments for them to establish a partnership for the life of the copyright! And may I add for the benefit of budding composers that I possess no special influence with his or any other publishing firm. Save your postage stamps, and my time please! This was one of the rare cases where a writer had an obviously good thing and was too modest to push it upon the world! This combination happens once in ten-thousand cases.

Critical estimates are a dangerous thing, and they can, at best, give only the opinion of one observer. However, casting temerity to the winds, I am willing to say that it is my personal belief that *RETROSPECTION* offers the most distinctive and original tune that has been conferred upon the organ world in several years. My first impression was that the melody was decidedly cast in the idiom of the cello, and later I learned that Mr. Hogan did in his earlier years (as did I, myself) play the cello! This partially explains the lush, romantic character of the air: even more does it explain the inherent opportunity for rubato that the piece affords.

In playing the composition, organists blessed with imagination will find a fine chance for three-color registration in the last two pages, making this possible by thumbing some of the counterpoint. Finally, no Bourdon-drone in the pedals, please! Play your pedals *alla pizzicato*, and put all your temperament into the expression-pedals! Your hearers will call you blessed!

## Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and addresses will be found in the Directory pages of this issue. Obvious abbreviations:

*c.q.cq.qc.*—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

*s.a.t.b.h.l.m.*—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.

*o.u.*—organ accompaniment; unaccompanied.

*e.d.m.v.*—easy, difficult, moderately, very.

ORGAN: F. L. Calver: *Minster Chimes F*, me. 7p. A melody piece in which Chimes are effective. (Schmidt 60c)

C. Franck: *Symphony Dm*, tr. by H. M. Kidd, md. 59p. Since Franck wouldn't write any sonatas for the organ we must borrow his symphonies; the D minor seems to lend itself nicely enough to organ idiom and the arranger has been thoughtful enough to confine his registrational suggestions to orchestral terms—strings, wood, wind, etc. The more this transcription is inspected, the more it impresses us with its right to exist; certainly Franck says more through the medium of this symphony transcribed into organ sonata version and asks less work from the player than in his E major Chorale. However, it is a question whether transcriptions are not choking real organ literature instead of merely supplementing it. Yet we do like this transcription. (Gray \$4.00)

F. Glynn: *Idyl, Southern Twilight*, e. 4p. Melody piece with excellent use of chimes. (Schmidt 50c)

C. Harris: *Festival March Bf*, 6p. me. Better than the average march, more melodious. (Schmidt 50c)

Do.: *Prayer Ef*, 3p. e. Very simple melody-and-harmony piece for congregations instead of dignified musicians, useful to the vast majority of us. (Schmidt 40c)

Do.: *Short Festal Postlude C*, 5p. me. Strictly a postlude but not without musical effects. (Schmidt 50c)

W. Timmings: *Curfew Melody G*, 4p. e. Simple and quiet melody nicely handled. (Schmidt 50c)

E. E. Truette: *Three Arabesques*, Op. 33: *Aubade*, *Angelus*, *Toccatina*, three pieces published separately. Life is not so bad when a musician and

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Do.; Six Responses", 3p. e. Some of them are unusually musical and appropriate; all are short and easy. (Schmidt 10c for all six)

F. Wrigley: "My God My Father," cq. t. e. arr. by C. O'Hare, 4p. Melodious and appealing. (Schroeder 15c)

CANTATAS: Bach: "Now Hath the Grace and the Strength", "O Walk the Heavenly Way", "The Heavens Shout." The first is 32p. for chorus, with text especially appropriate at or after Easter; it consists merely of a continuous chorus—"it is difficult to imagine any succession of arias and recitatives which could match this mighty chorus." The second is for two solo voices without chorus, 26p.; text suitable for any season, especially for Lent and post-Easter. The third is for Easter, 41p., for chorus and solo voices. All three are with English texts, have rentable orchestral scores, and include the tonic-sol-fa notation also. (Oxford University Press, 75c, 50c)

CANTATAS: WOMEN'S VOICES: A. R. Gaul: "The Holy City", arr. A. S. Osborn, 48 p. me. Chorus parts alone are given, the accompaniment and solos being taken from copies of the usual score. (Ditson 50c)

#### FROM PIANO TO THEATER ORGAN

BERNARD BARNES

IN THIS speeded-up civilization everything moves fast—very fast—and the great problem is how to make things move still faster. Art has not been spared in the race and no teacher of music, no matter how great or how obscure, has been spared the almost daily question, "How long will it take?" The demand for organists in the theater during the past two decades has so exceeded the supply that anyone who has been able to play a few chords on the piano or fake a tune has been able to get a lucrative position on the organ bench in some theater.

Now comes a new school of organ playing by Mr. Ber-

nard Barnes, an intelligent young man who has been through the mill and now plays a theater organ in Seattle; it is an instruction book for the pianist who wishes to become a theater organist overnight and study the most simple and direct method of playing the theater organ in the manner made popular by usage.

The book opens with pictorial diagrams and explanations of the consoles of a popular type theater organ. A brief study of these pictures alone would give a pianist a running jump at the organ, and with sensible brevity Mr. Barnes elucidates the system of unification and nomenclature. The pages following are devoted to some pedal exercises, principally with the left foot, with the right concentrated on the crescendo shoe. Example of a waltz and fox-trot are given for piano on one page with their adaptation to the organ on the next. The work closes with an exposure of the "tricks" of the popular theater organist—glissando, steamboat and train whistles, rain and wind effects, kitten's meow, dog-bark, snore, buzzing of bees, and a score of others calculated to bring to life the otherwise dumb emotions of the screen.

Most of the exercises and compositions in the book are Mr. Barnes' originals and this is not his first appearance as a composer. Such delightful little numbers as DAINY MISS, VALSE PRIMROSE, BOBETTE, PARADE OF THE GOLIWOGS, KOKO, CONTRARY, and others from Mr. Barnes have found favor.

Mr. Bernard Barnes was born in England in 1893, came to the United States at the age of eight, has studied music practically all his life, and been associated with the theater business for almost fifteen years. (Belwin, \$2.50; order direct from THE AMERICAN ORGANIST, 467 City Hall Station, New York, N. Y.)

—F. C. FERINGER

## New Organ Music from Abroad

### Paragraph Reviews for Professional Organists

By ROLAND DIGGLE

From the Paxton press I have a big piece called EXALTATION by Joseph W. G. Hathaway. It is the third movement from a sonata in E minor, the only movement published as far as I know. It is seventeen pages of hard work that I really do not think would pay; it is well written and not unduly modern in feeling but somehow it does not seem to jell. Who wants my copy?

From the same publisher there is a TWILIGHT REVERIE by Paul Vergolet (I bet you can't tell me his right name). It is on the same lines as the MAGIC HARP of Meale which was played so much a few years ago; theme in the pedals with a harp effect on the manuals; an effective middle section for the good old Vox and then the twiddly bits over again. I don't have to say anything more, the line for copies will form on the right. THE CONQUEROR, a march by Gatty Sellars, is very poor stuff, even the title is a washout.

From Schott I have a very charming EVENSONG by W. A. Pollitt, of Liverpool; I have played it a number of times and it always seems to be liked; well written, melodious, moderately difficult, with a good full organ climax, it is an excellent number to show off an organ. The only French work is a MEDITATION-FUGUE by Georges Migott, chuck full of all sorts of modern harmonies; in many places the composer puts in notes that are not possible on the organ—for instance a number of B-flats at the top of the pedal board. It seems such a pity to waste good paper in this way.